АНТОЛОГИЯ ЛИТЕРАТУРЫ ДЛЯ БАЯНА

ЧАСТЬ V

Anthology of Compositions for Button Accordion

Part V

АНТОЛОГИЯ ЛИТЕРАТУРЫ ДЛЯ БАЯНА

ЧАСТЬ V

СОСТАВИТЕЛЬ Ф.ЛИПС

Anthology of Compositions for Button Accordion

Part V

Compiled by F. Lips

МОСКВА «МУЗЫКА» 1988
Moscow «Muzyka»

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ПРЕДИСЛОВИЕ

В V часть «Антологии литературы для баяна» вошли произведения Г. Шендерева, К. Мяскова, Н. Чайкина, А. Репникова, А. Тимошенко и Вл. Золотарева, созданные в 60-е годы. Эти произведения хорошо известны и популярны среди баянистов: они являются неотъемлемой частью учебно-педагогического и концертного репертуара не только советских, но и зарубежных музыкантов, неоднократно записывались ведущими исполнителями на Всесоюзном радио и Центральном телевидении, на Всесоюзной фирме грампластинок «Мелодия». Большинство из них постоянно включаются в программы всероссийских, всесоюзных и международных конкурсов.

Произведения для баяна этого периода времени характеризуются некоторыми новыми чертами в отличие от ранее созданных. Расширился сам образный строй музыки: если прежде композиторы обращались к сфере жизнерадостной, к оптимистически-светлой стороне бытия, то теперь все чаще появляются образы фантастические, ирреальные (Каприччио А. Репникова или Камерная сюита Вл. Золотарева), проникнутые большим психологизмом, напряженной экспрессией (Концертная сюита Н. Чайкина, Партита Вл. Золотарева).

С усложнением образного содержания обогащаются музыкально-художественные средства выразительности: мелодика насыщается более диссонантной интерваликой, особой остроты достигает гармонический язык, обновляются ладовая и ритмическая сферы в сочинениях.

Наряду с музыкой, непосредственно опирающейся на интонации народного мелоса (пьесы Г. Шендерева и А. Тимошенко, «Ферапонтов монастырь. Размышление у фресок Дионисия» Вл. Золотарева), появляется все больше сочинений, где такие интонации достаточно опосредованы и как бы растворены в оригинальном авторском языке (представленные в данной части произведения Н. Чайкина, К. Мяскова, А. Репникова, Вл. Золотарева).

Необходимо также указать на существенную деталь: в произведениях для баяна 60-х годов происходит значительное расширение выразительных средств композиторского письма — обогащение его полифонического языка, фактурного изложения, обновление темброво-динамической палитры. Это было обусловлено начавшимся распространением готово-выборного многотембрового баяна с его новыми художественными возможностями.

Сказанное позволяет считать произведения, представленные в данной части «Антологии», значительным вкладом в создание оригинальной литературы для баяна, а также важным этапом в развитии баянного исполнительского искусства в целом.

Приведем основные сведения об авторах сочинений, вошедших в этот выпуск.

Шендерев Георгий Григорьевич (1937—1984) — композитор, исполнитель, педагог; окончил музыкальное училище в г. Симферополе (1958; класс баяна В. М. Кравченко, класс композиции Н. В. Жорняка); учился в ГМПИ им. Гнесиных (класс баяна Н. Я. Чайкина); занимался педагогической деятельностью; был солистом и аккомпаниатором Ялтинской филармонии; член Союза композиторов СССР (с 1982 г.); автор сочинений для оркестра русских народных инструментов, произведений и обработок для баяна.

Мясков Константин Александрович (р. 1921) — композитор, исполнитель; окончил Киевскую консерваторию (1952; класс композиции К. Ф. Данькевича); член Союза композиторов СССР (с 1958 г.); автор хоровых и инструментальных произведений, песен, а также многочисленных пьес для баяна, для трио и квартета баянистов, в их числе — два концерта для баяна с оркестром.

Чайкин Николай Яковлевич (р. 1915) — композитор, педагог; окончил историко-теоретический факультет Киевской консерватории (1940; класс композиции Л. Н. Ревуцкого, В. С. Косенко, Б. Н. Лятошинского, класс специального фортепиано А. Н. Луфера); член Союза композиторов СССР (с 1944 г.); заслуженный деятель искусств РСФСР (1980); преподавал в ГМПИ им. Гнесиных на факультете народных инструментов (с 1951 по

1964 г.), в Горьковской консерватории (с 1964 г.; с 1972 — профессор); автор многочисленных произведений для хора, симфонического, русского народного, духового, эстрадного оркестров, разнообразных ансамблей и отдельных инструментов; является также автором учебного пособия «Курс чтения партитур для оркестра русских народных инструментов». Произведения Н. Чайкина для баяна стали важнейшей вехой в истории баянного исполнительства.

Репников Альбин Леонидович (р. 1932) — композитор, педагог, исполнитель; окончил Иркутское музыкальное училище (1953; класс баяна М. С. Иванова), а в 1959 г. — Ленинградскую консерваторию (класс композиции В. В. Волошинова); член Союза композиторов СССР (с 1961 г.); доцент филиала Ленинградской консерватории в г. Петрозаводске; автор оркестровых, хоровых и инструментальных произведений. Особое место в творчестве композитора занимают сочинения для баяна, других народных инструментов.

Тимошенко Александр Афанасьевич (р. 1942) — композитор, педагог, исполнитель; окончил ГМПИ им. Гнесиных (1971; класс баяна В. П. Кузовлева, факультативно занимался по композиции у Ю. Н. Шишакова); член Союза композиторов СССР (с 1987 г.); и. о. доцента Воронежского института искусств; автор произведений для оркестра русских народных инструментов, для отдельных инструментов.

Золотарев Владислав Андреевич (1942—1975) — композитор; окончил Магаданское музыкальное училище (1968; класс баяна Н. А. Лесного); в 1968—1969 гг. консультировался по композиции у Р. К. Щедрина; в 1971—1972 гг. учился в Московской консерватории (класс композиции Т. Н. Хренникова); автор оратории «Памятник революции», произведений для симфонического, камерного оркестров, струнных квартетов, вокальных сочинений. Баянное творчество Вл. Золотарева — значительный вклад в развитие оригинальной литературы для готово-выборного многотембрового баяна.

М. Имханицкий, Ф. Липс

FOREWORD

Part Five of our "Anthology of Compositions for Button Accordion" is made up of instructive and concert pieces of this country's accordion music of the sixties; among the composers are G. Shenderyov, K. Myaskov, N. Chaikin, A. Repnikov, A. Timoshenko, Vl. Zolotaryov. The works included in the present volume are frequently broadcast by Radio Moscow and Soviet Television, they are found in the catalogues of Melodiya Records; most of them are constantly heard in national and international performers' competitions.

New thoughts and feelings, new facets of artistic imagery emerged in our accordion music in the sixties, with depth and tensity of expression characteristic of quite a few compositions brought into existence in those years (e. g., Concert Suite by N. Chaikin, Partita by Vl. Zolotaryov); *inter alia,* rise had been given to music evoking phantasmagoric visions (Capriccio by A. Repnikov, Chamber Suite by Vl. Zolotaryov). In short, the listener was no longer supposed to get by with a portion of optimism and light-heartedness.

And, as a matter of course, stylistic innovations had not been slow in advancement: the range of expressive devices can be said to have grown to be incomparably more comprehensive than in the previous decades. Suffice it to say that it was in the sixties that many a composer of accordion music had taken to making use of apparently discordant elements in melody and harmony, and of certain novel patterns both in the matter of tonal organization and in the domain of rhythm.

Alongside of numerous pieces of music immediately informed by traditional (folk-song) melopoeia (G. Shenderyov; A. Timoshenko; Vl. Zolotaryov — "Contemplating the Dionysian Frescoes of St. Therapont's Monastery"), new-style works had been called into being — compositions which bear but an indirect relation to the musical vocabulary of traditional folklore in that what can be identified as folk-song idioms appears to be, so to speak, dissolved in a highly individualized musical language (N. Chaikin, K. Myaskov, A. Repnikov, Vl. Zolotaryov).

Another distinctive feature of the bulk of what had been written for the instrument here in the Soviet Union within the period in question is bound up with the circumstance that the sixties were the years of the f i x e d-a n d-f r e e b a s s button accordion making its way in performing practice, which could not but greatly widen the circle of textural, timbral and dynamic means at our disposal.

All in all, the present volume reflects an exceedingly important stage in the upbuilding of the concert repertoire of accordionists, and in the development of the art of playing the instrument.

Here is some information about the composers: —

Shenderyov, Georgy Grigoryevich (1937-84), composer, concert performer, teacher. Graduated from the Simferopol Secondary School of Music in 1958 — in accordion-playing (under V. M. Kravchenko) and in composition (under N. V. Zhornyak). Continued his studies in the class of N. Ya. Chaikin (button accordion) at the Gnesins Institute of Music, Moscow. Member of the USSR Composers Union (since 1982). Performer for the Yalta Philharmonic Society (solo and accompaniment). Several years' teaching experience. — Compositions for Russian folk instruments orchestra; originals and arrangements for button accordion.

Myaskov, Konstantin Alexandrovich (b. 1921), composer, concert performer. Graduated from the class of K. F. Dankevich (composition) at the Kiev Conservatoire in 1952. Member of the USSR Composers Union (since 1958). — Choral works; songs; instrumental music, incl. numerous compositions for button accordion (solo, trio, and quartet); two concertos for button accordion and orchestra.

Chaikin, Nikolai Yakovlevich (b. 1915), composer, teacher. Graduated from the Kiev Conservatoire in 1940 — in composition (under L. N. Revutsky, V. S. Kosenko and B. N. Lyatoshinsky) and in piano-playing (under A. N. Lufer). Member of the USSR Composers Union (since 1944). Honoured Master of the Arts of the RSFSR (1980). From 1951 to 1964, Instructor at the Gnesins Institute of Music, Moscow. Since 1964, on the staff of the Gorky Conservatoire (since 1972, Professor thereat). — Choral music; numerous compositions for symphony orchestra, Russian folk instruments orchestra, wind band, light orchestra; ensemble and solo pieces for various instruments. "A Course in Playing from

Orchestral Score (Russian Folk Instruments Orchestra)".

His works for button accordion constitute a highly important chapter in the history of accordion music.

Repnikov, Albin Leonidovich (b. 1932), composer, teacher, concert performer. Graduated from the class of M. S. Ivanov (button accordion) at the Irkutsk Secondary School of Music in 1953, and from the class of V. V. Voloshinov (composition) at the Leningrad Conservatoire in 1959. Member of the USSR Composers Union (since 1961). Assistant Professor at the Petrozavodsk Branch of the Leningrad Conservatoire. — Orchestral, choral, and instrumental music, notably compositions for button accordion and other folk instruments.

Timoshenko, Alexander Afanasyevich (b. 1942), composer, teacher, concert performer. Graduated from the class of V. P. Kuzovlev (button accordion) at the Gnesins Institute of Music, Moscow, in 1971; concurrently, he had been optionally studying composition (under Yu. N. Shishakov). Member of the USSR Composers Union (since 1987). Acting Assistant Professor at the Voronezh Institute of the Arts. — Orchestral and solo compositions for Russian folk instruments.

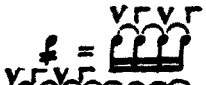
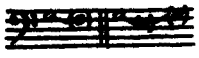
Zolotaryov, Vladimir Andreyevich (1942-75), composer. Graduated from the class of N. A. Lesnoi (button accordion) at the Magadan Secondary School of Music in 1968. Continued his studies — in composition — with R. K. Shchedrin (by way of consultation, 1968-9) and in the class of T. N. Khrennikov at the Moscow Conservatoire (1971-2). — An oratorio (*Monument to the Revolution*), orchestral compositions (for symphony orchestra and for chamber orchestra), string quartets, vocal music.

His accordion works are a highly significant contribution to the repertoire of the fixed-bass/free-bass multitimbral button-key accordion.

M. Imkhanitsky, F. Lips
Tr.: *V. Yerokhin*

УСЛОВНЫЕ ОБОЗНАЧЕНИЯ

CONVENTIONAL SIGNS

Г	готовая клавиатура	fixed-bass manual
В	выборная клавиатура	freebass manual
Б	басы (оба ряда)	bass-tones (both standard and third)
О	бас основного ряда	standard bass-tone
В	бас вспомогательного ряда	third bass-tone
Б	мажорный аккорд	major chord (M)
М	минорный аккорд	minor chord (m)
7	доминантсептаккорд	dominant seventh chord
У	уменьшенный септаккорд	diminished seventh chord
↑	в *верхней* части левой клавиатуры	in the *upper* half of the l. h. keyboard
↓	в *нижней* части левой клавиатуры	in the *lower* half of the l. h. keyboard
V	разжим меха	bellows open
Г	сжим меха	bellows close
V	запас меха	bellows reserve necessary
	тремоло мехом	bellows shake
	тремоло мехом с ускорением (учащением) и замедлением	bellows shake with accel. and rall.
	квартольный рикошет	quadruple ricochet
	триольный рикошет	triple ricochet
vibr.	вибрато	vibrato
vibr.	вибрато с изменением пульсации	unstable vibrato
	нетемперированное глиссандо	untempered glissando
③	Аппликатура в кружках указывает на использование вспомогательных рядов (обеих клавиатур).	Fingering in circles implies subsidiary button-rows (of both keyboards).
	исполнять октавой выше	to be played an octave higher
	исполнять октавой ниже	to be played an octave lower

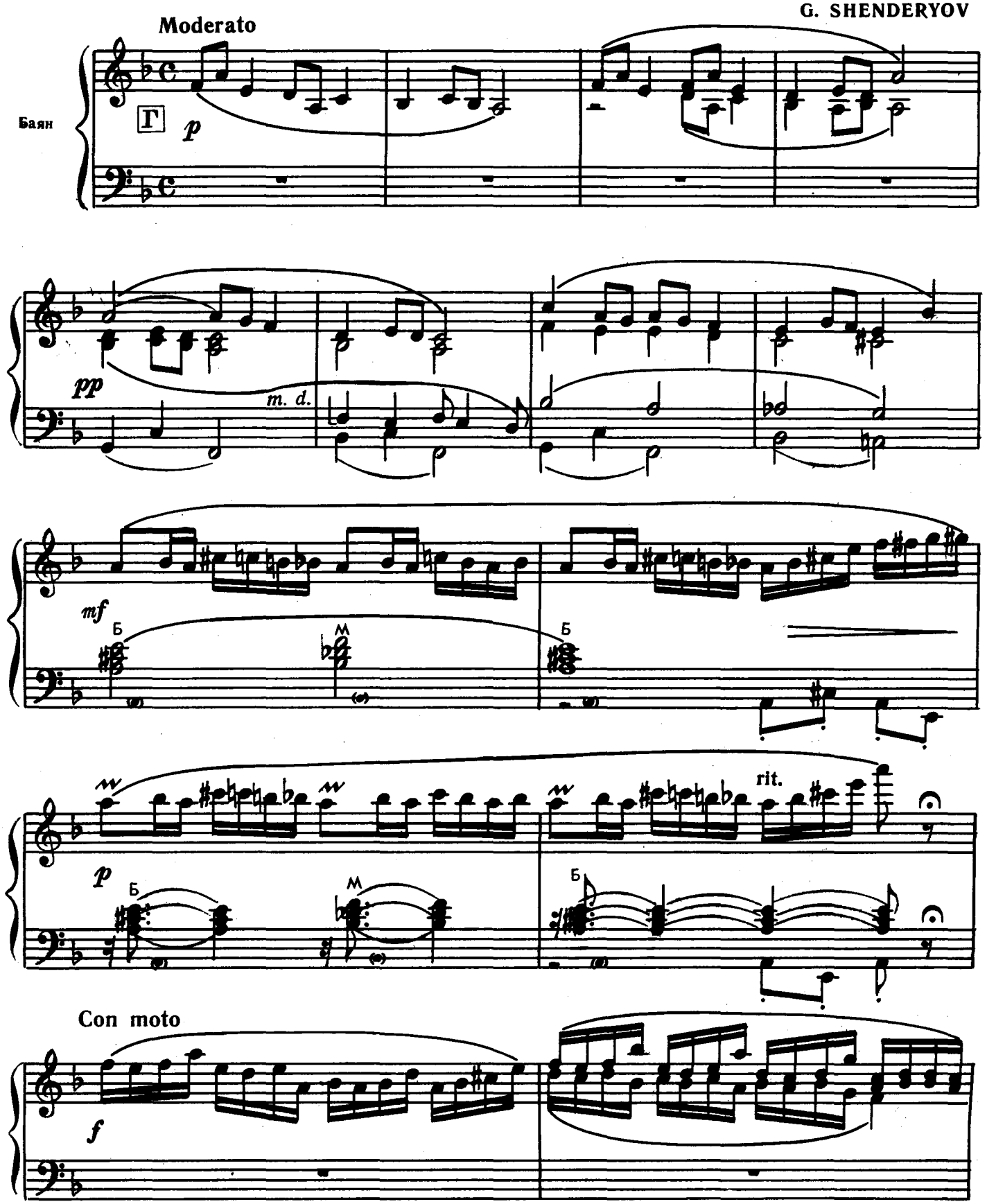
РЕГИСТРЫ — REGISTERS

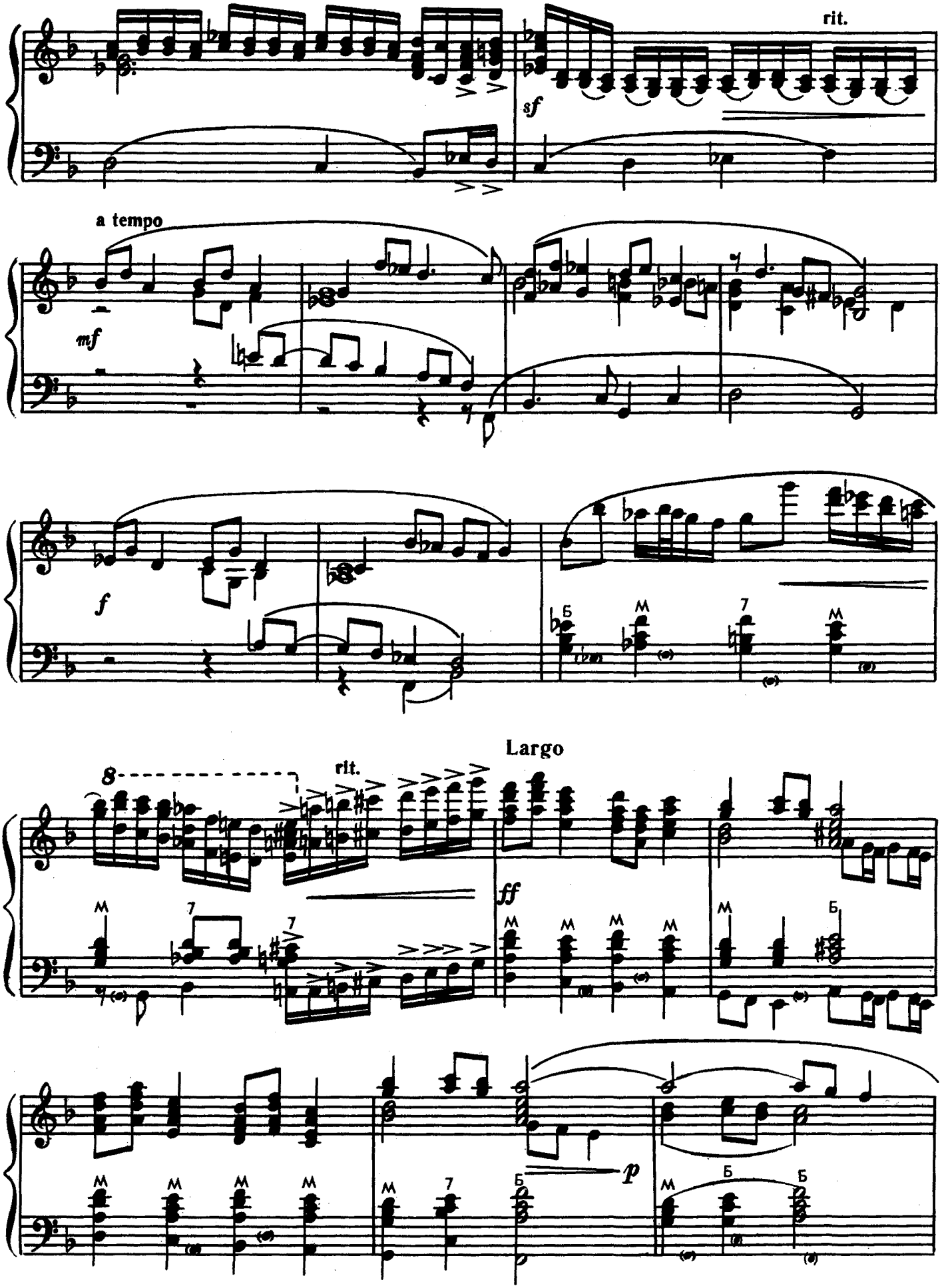
	Пикколо	Piccolo
	Концертина	Concertina
	Кларнет	Clarinet
	Фагот	Bassoon
	Гобой	Oboe
	Челеста	Celesta
	Баян	Bayan (ordinario)
	Баян с пикколо	Bayan plus Piccolo
	Орган	Organ
	Баян с фаготом	Bayan plus Bassoon
	Тутти	Tutti
	Орган с кларнетом	Organ plus Clarinet
	Орган с концертиной	Organ plus Concertina
	Фагот с кларнетом	Bassoon plus Clarinet
	Фагот с концертиной	Bassoon plus Concertina

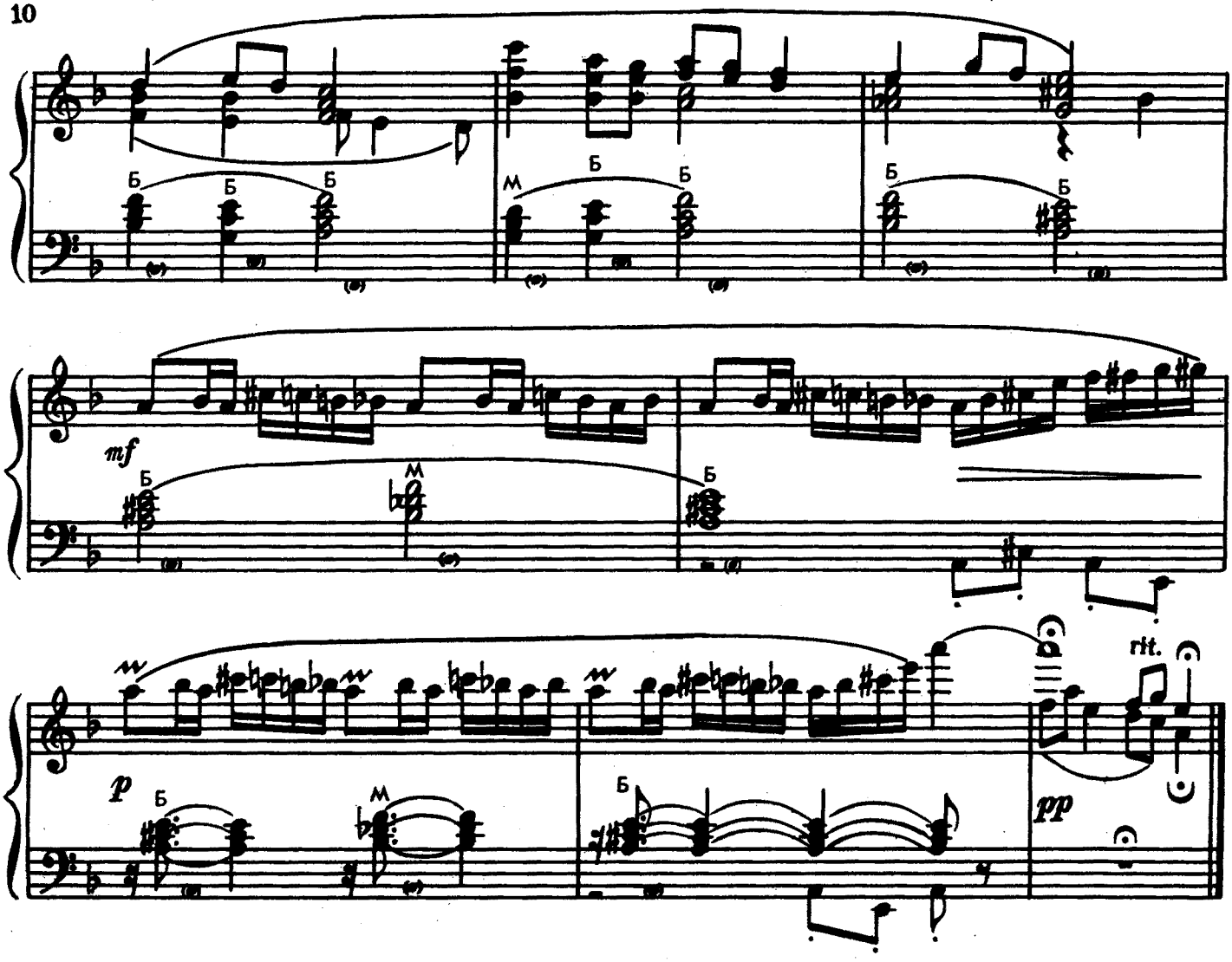
РУССКАЯ СЮИТА (1959) RUSSIAN SUITE

Думка Dumka

Г. ШЕНДЕРЕВ
G. SHENDERYOV

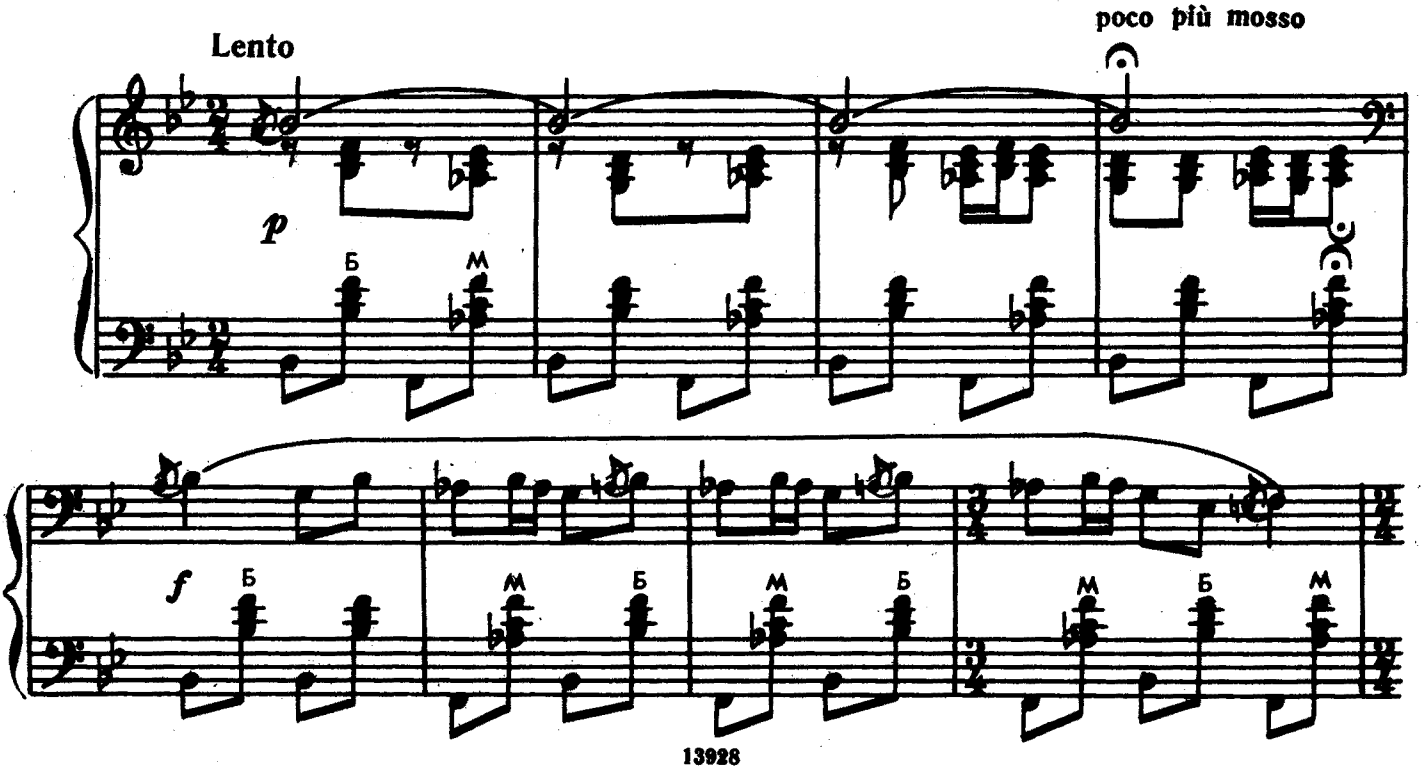


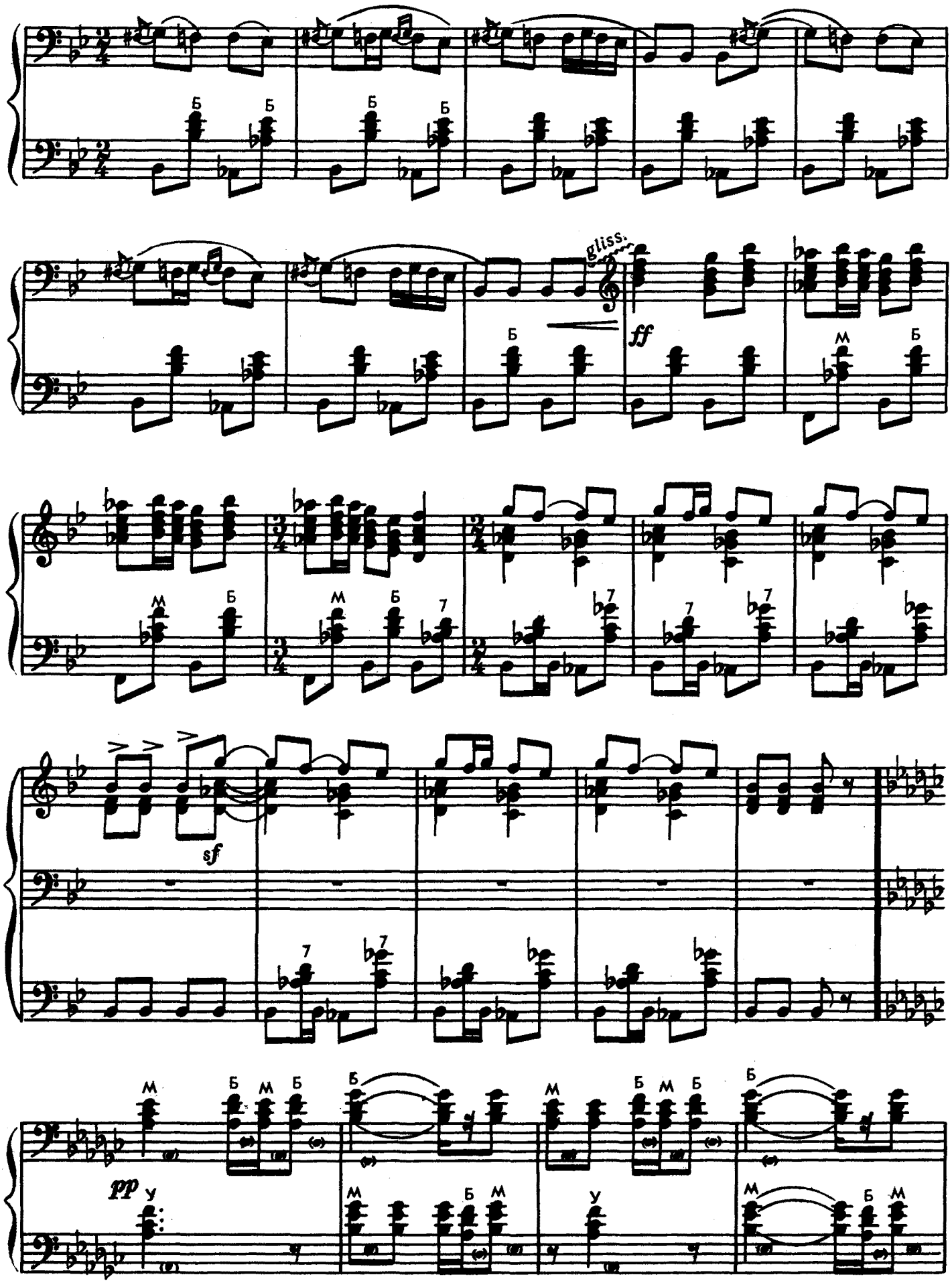

rit.
sf
a tempo
mf
f
Largo
8
rit.
ff
p



Частушка

Chastushka




Б
Б
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gliss.
ff
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Б
М
Б
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7
7
7
7
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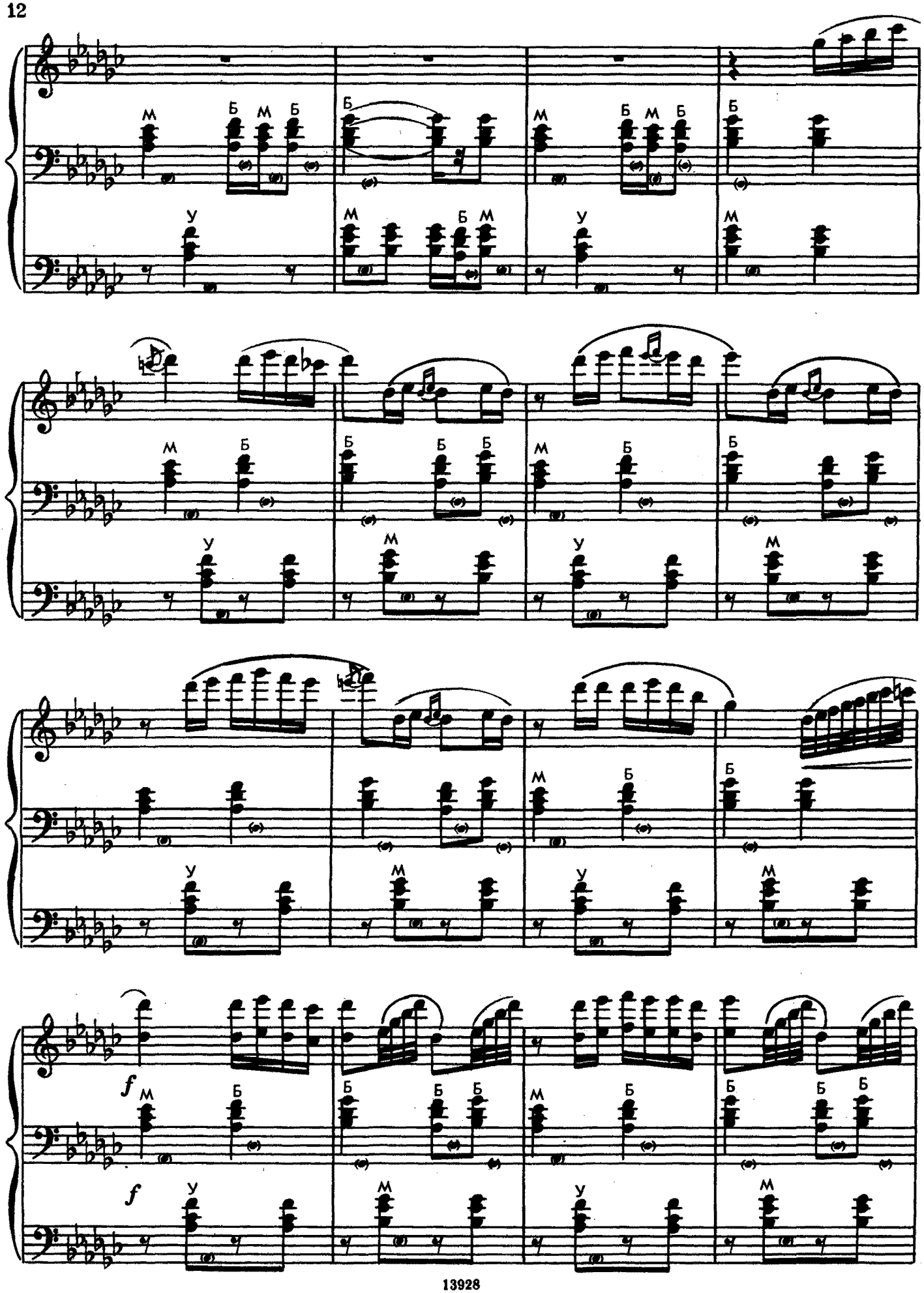
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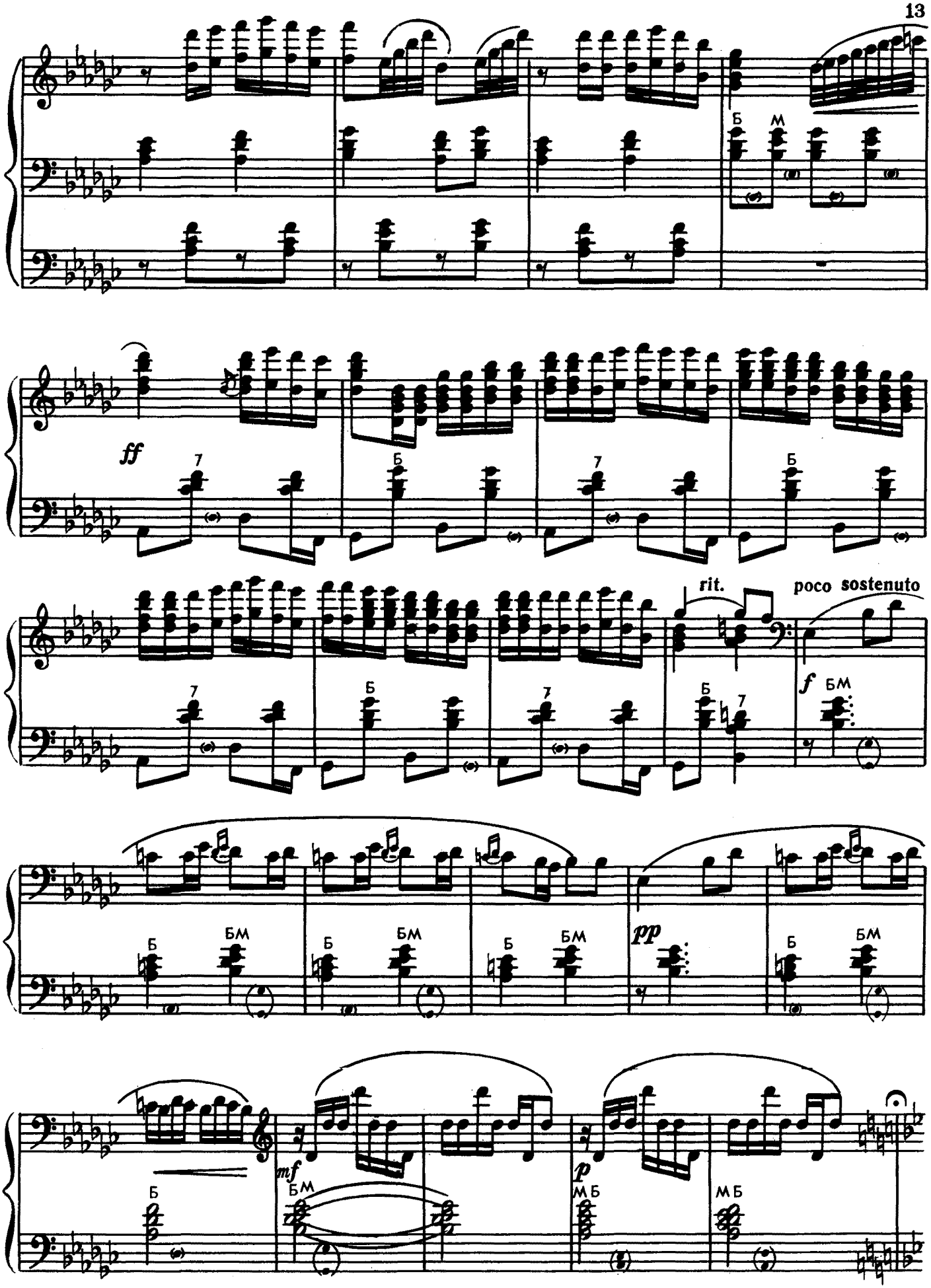
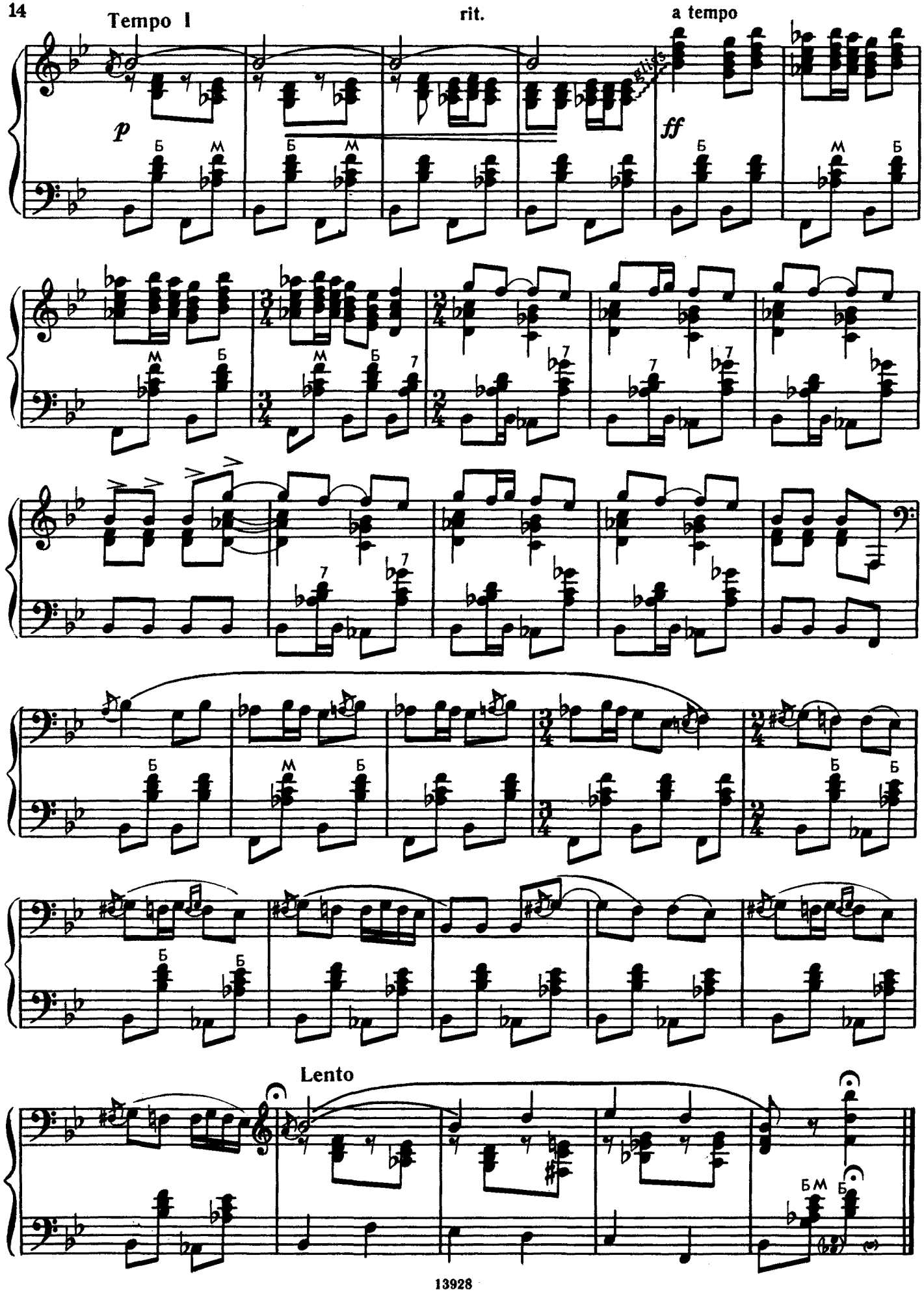
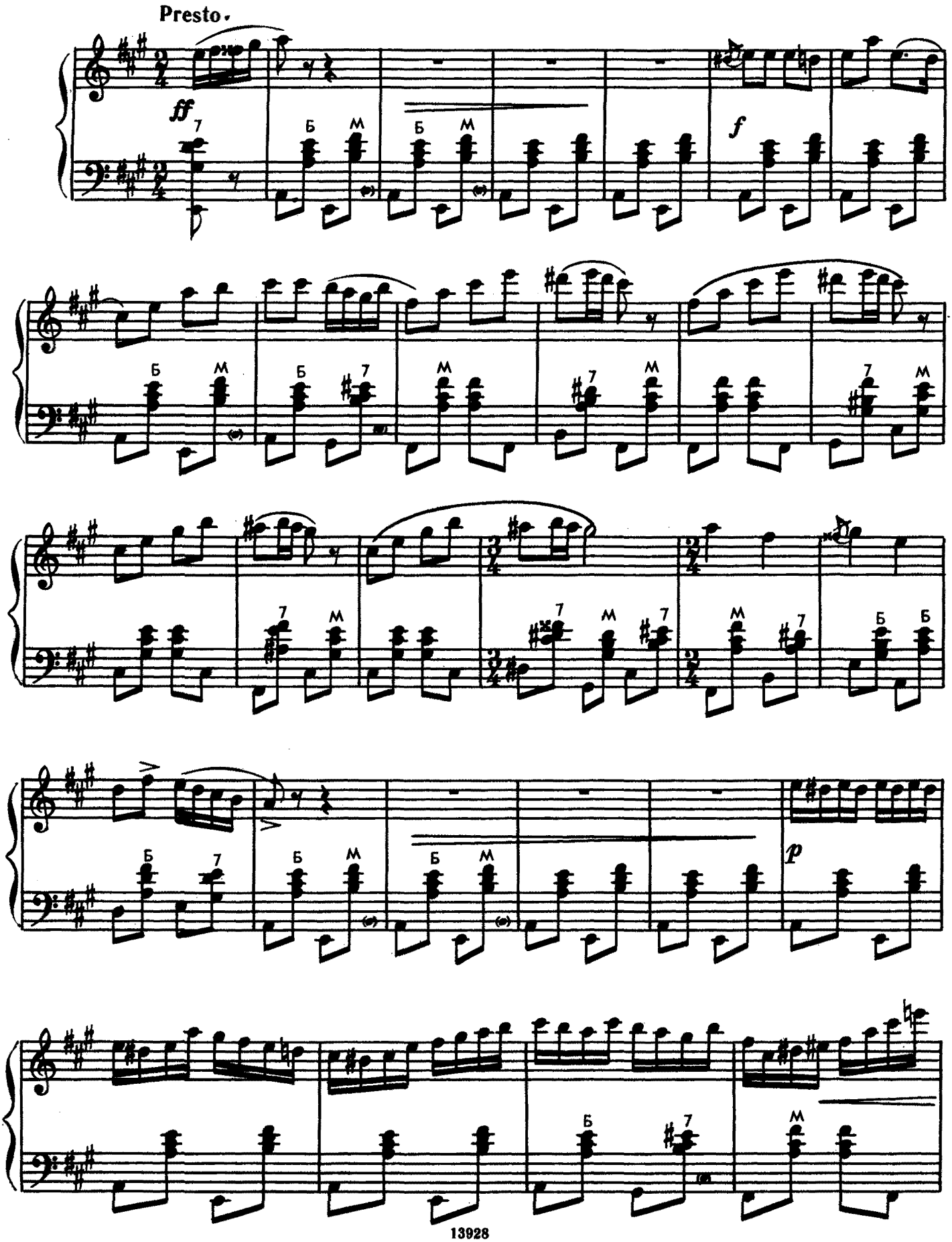
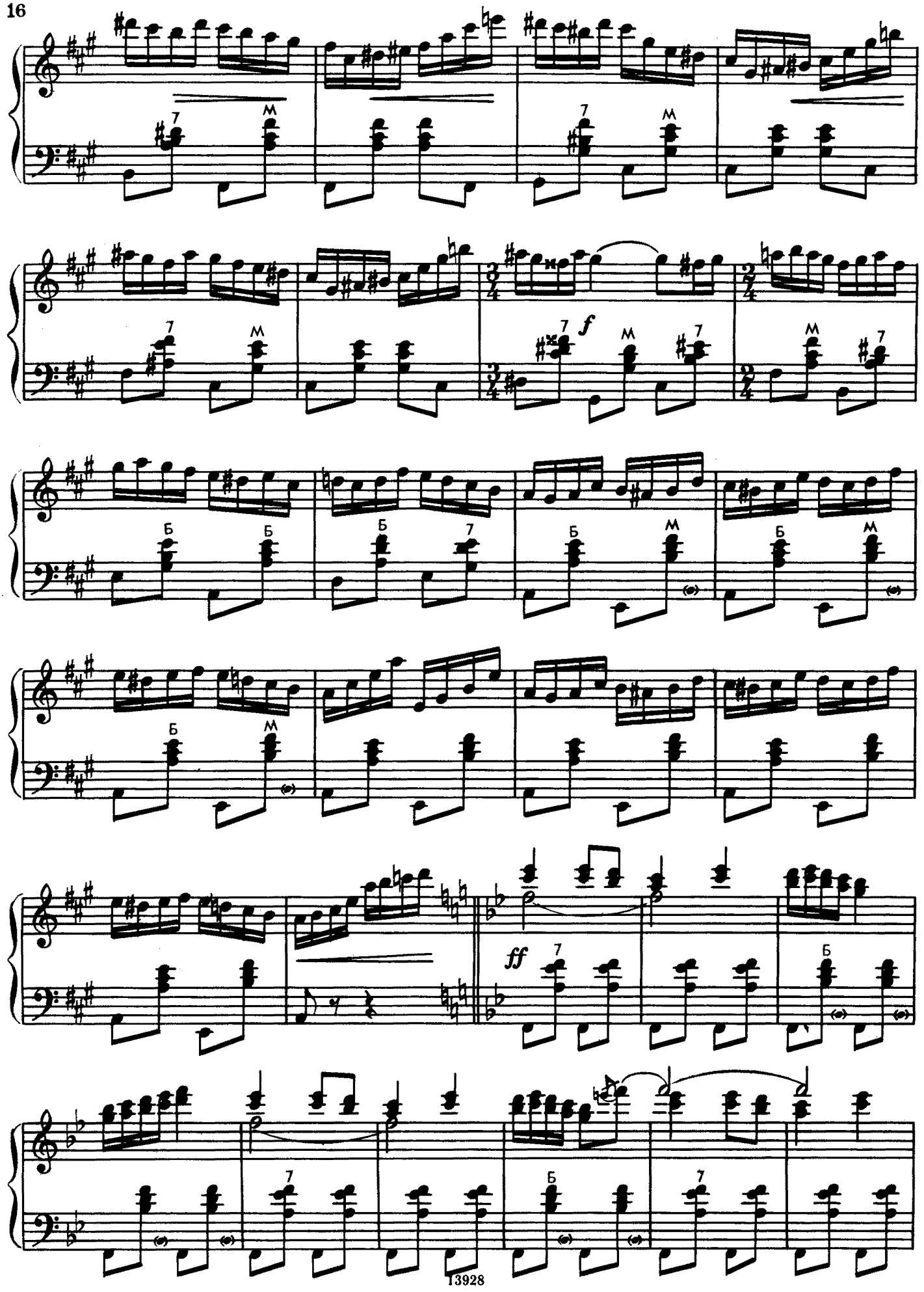

Б
М
ff
7
Б
rit.
poco sostenuto
f
БМ
pp
mf
p
МБ


Tempo I
rit.
a tempo
p
ff
Lento

Русский танец — Russian Dance

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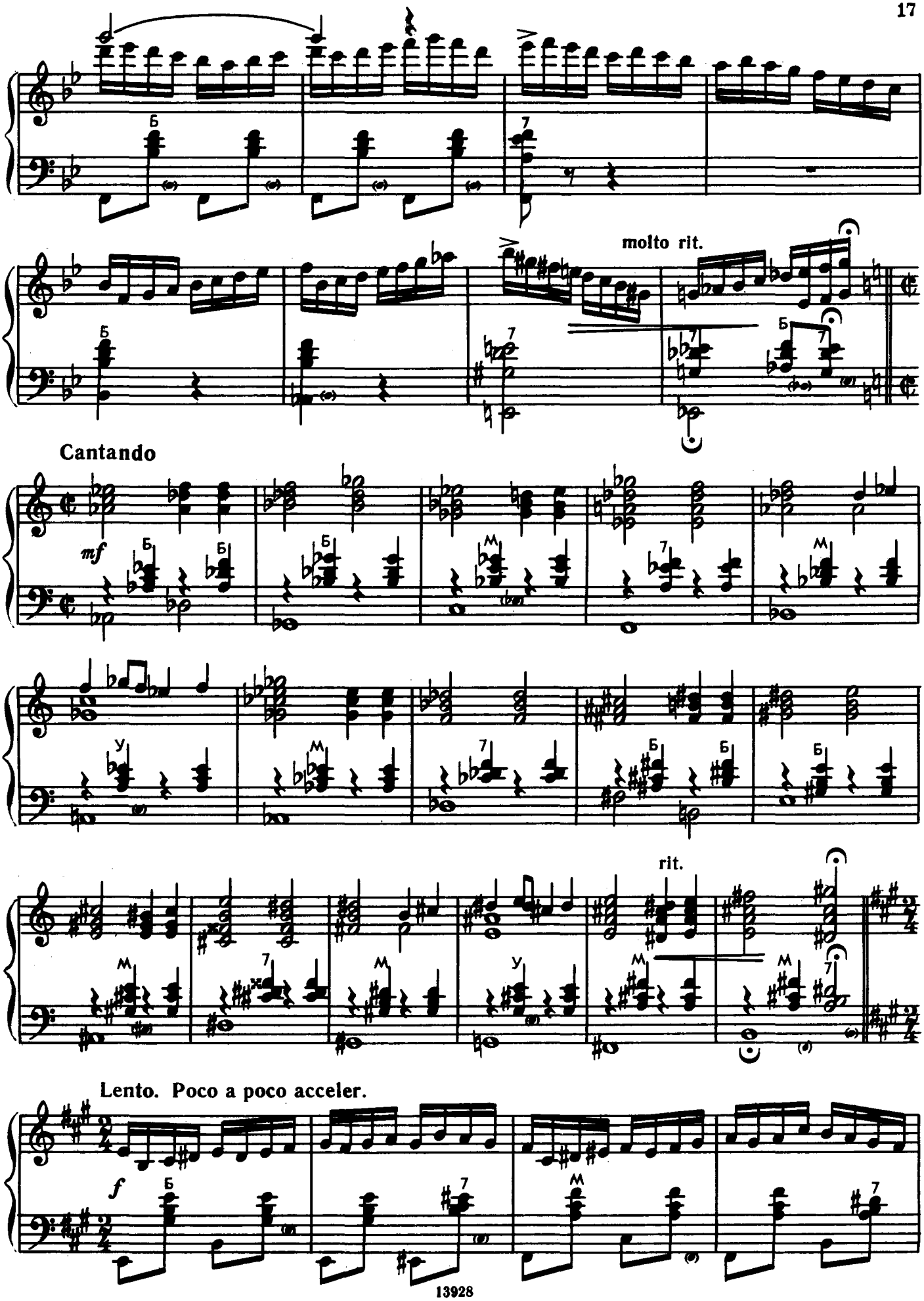
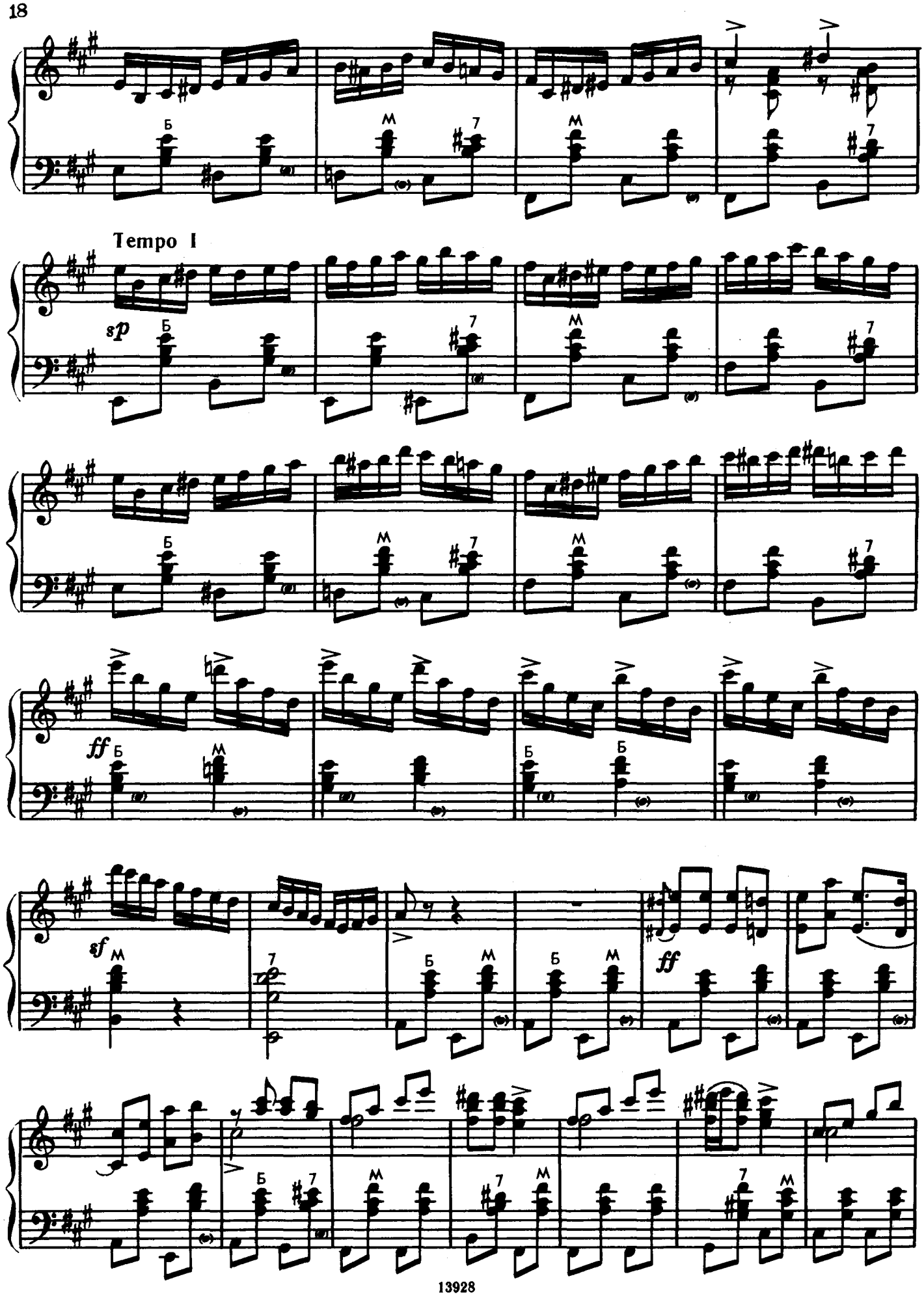
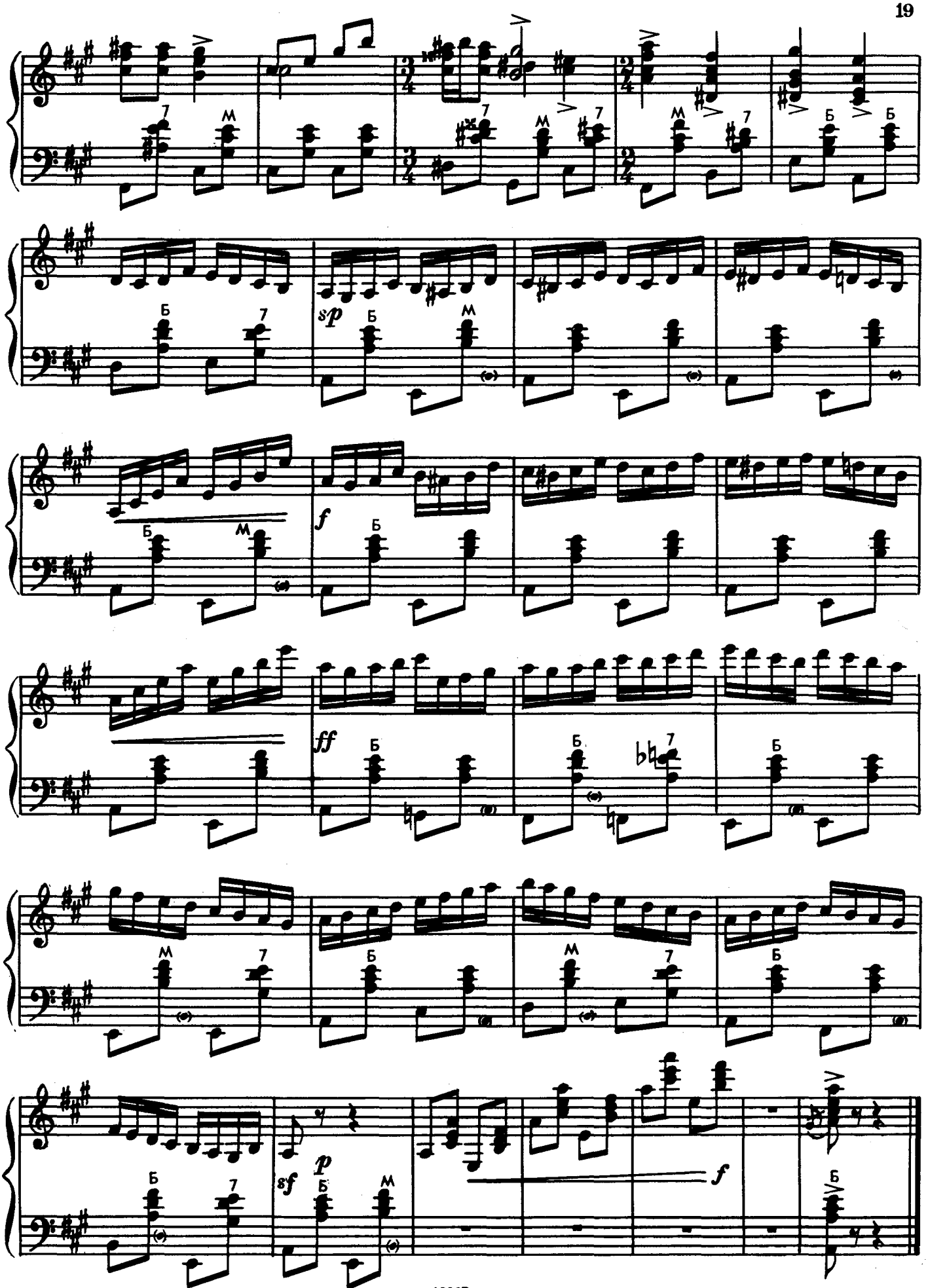

molto rit.
Cantando
mf
rit.
Lento. Poco a poco acceler.
f

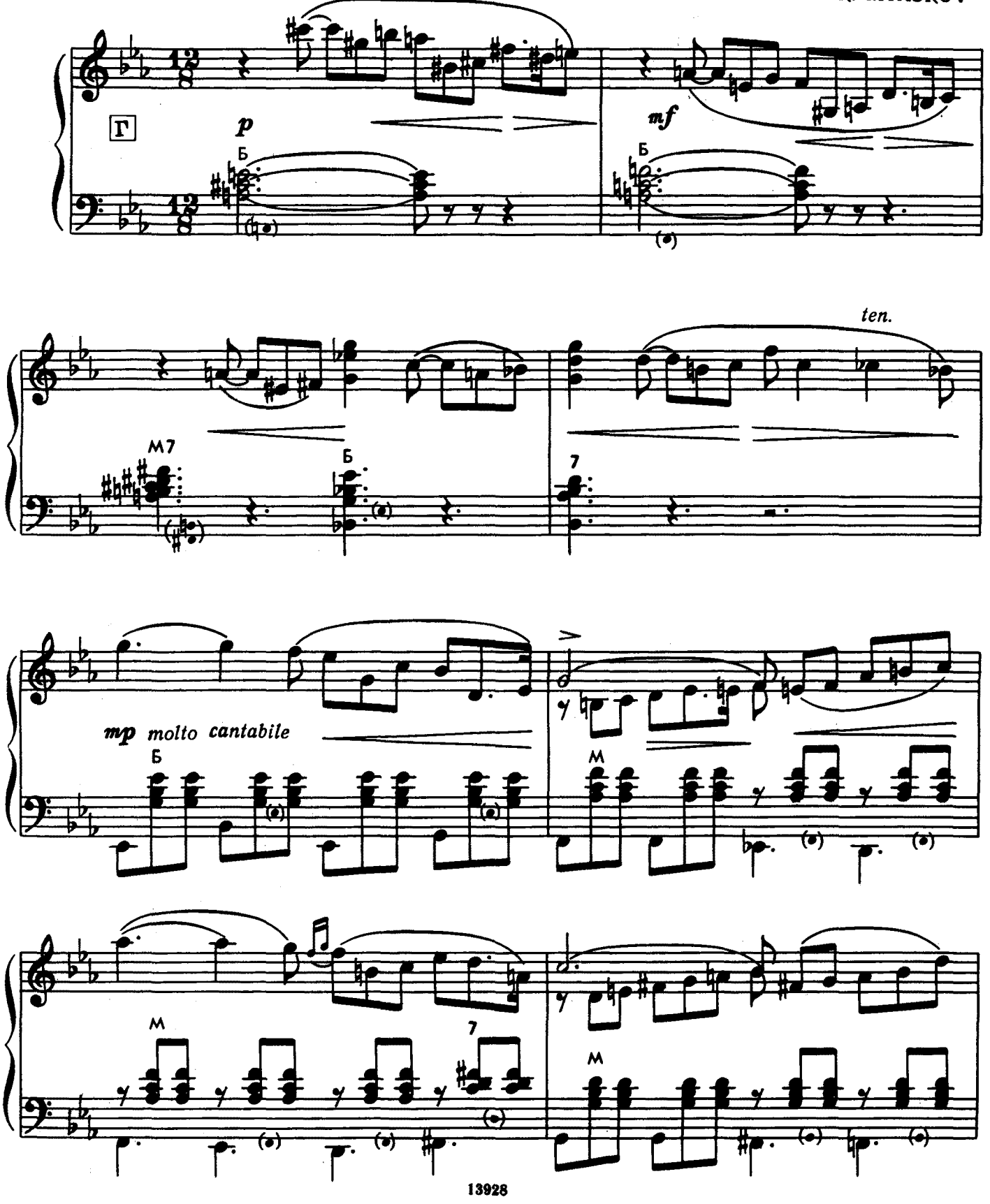

Tempo I
sp
ff
sf
ff

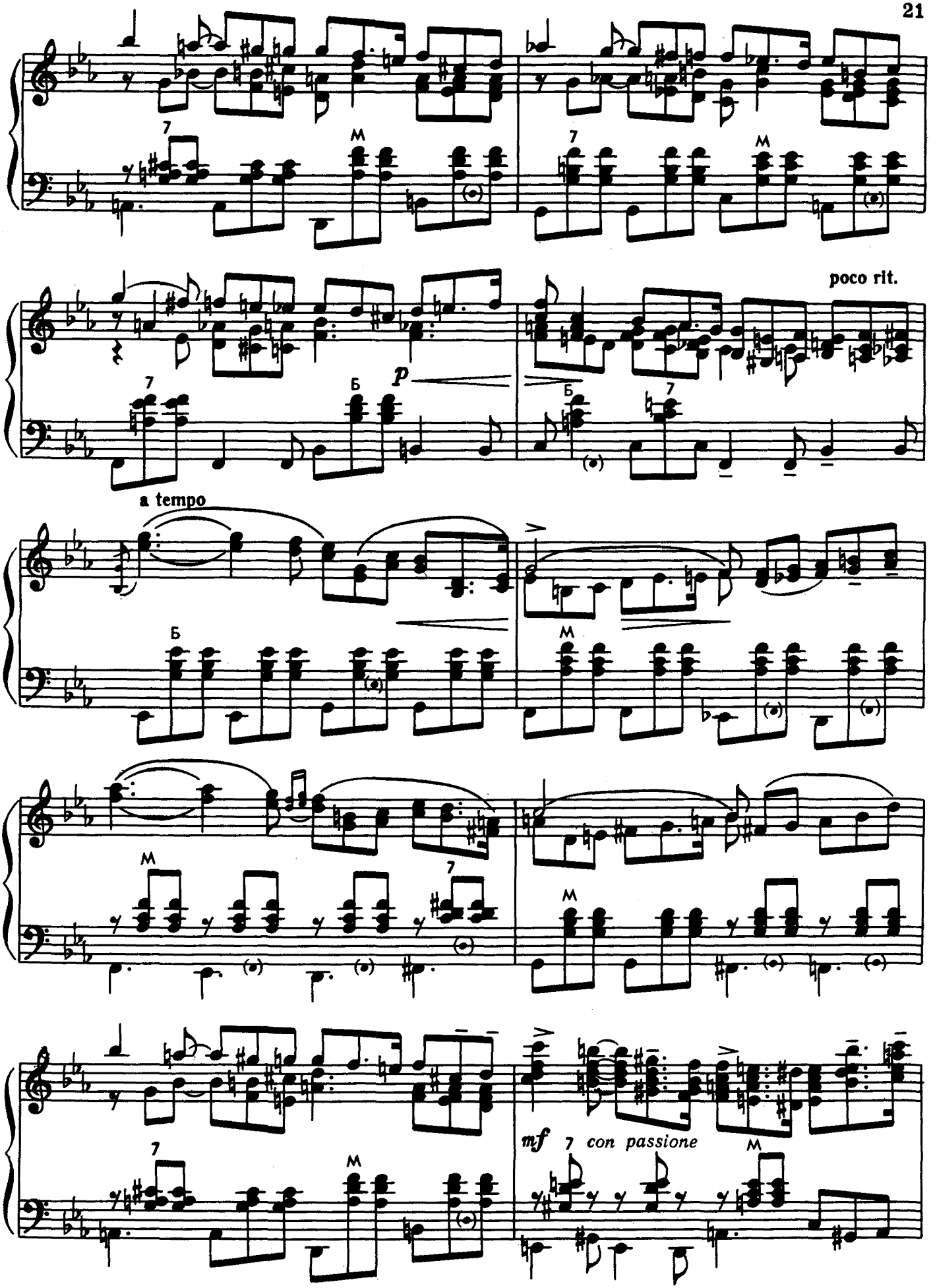

sp
f
ff
sf
p
f

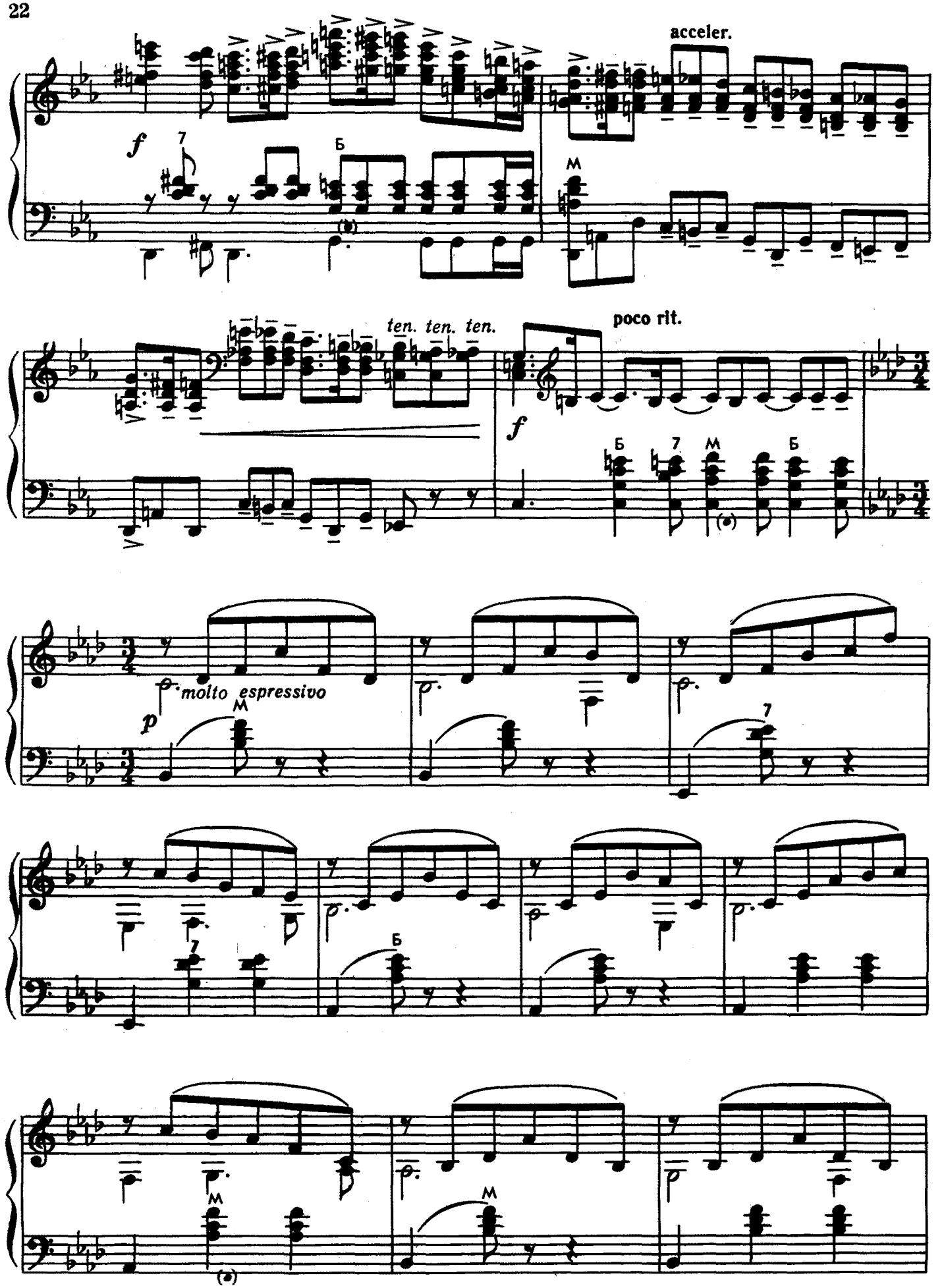
ПОЭМА (1960) POEM

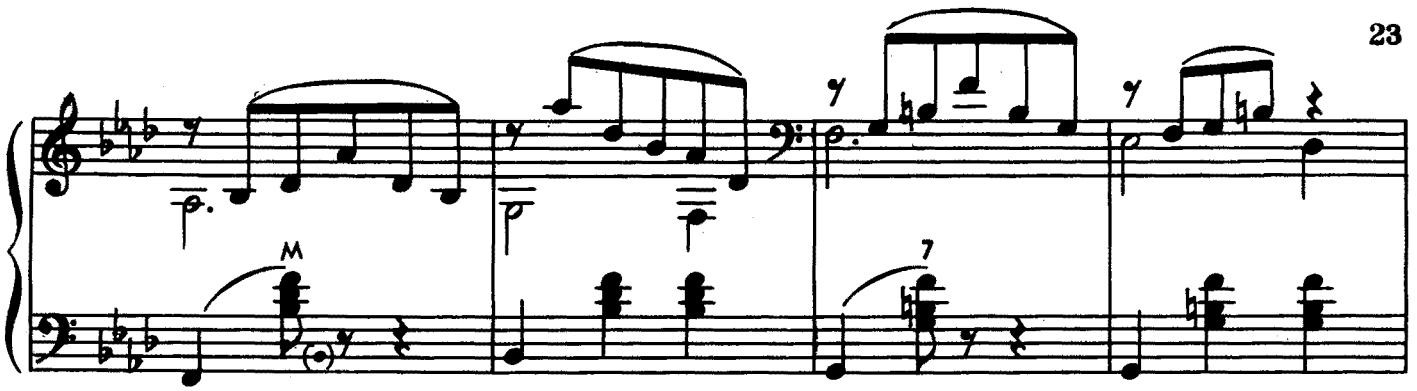
К. МЯСКОВ
K. MYASKOV

Andante con estro poetico

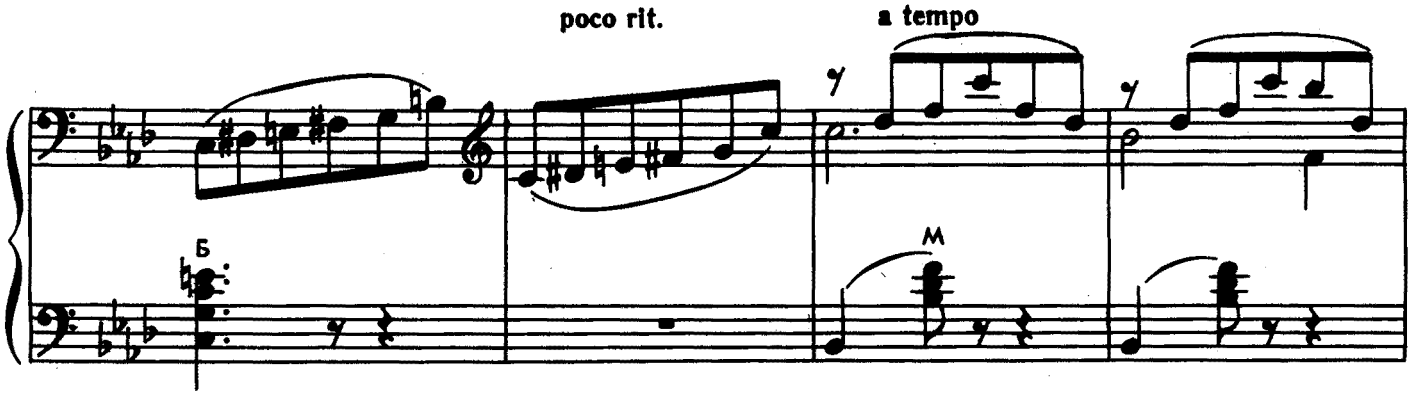


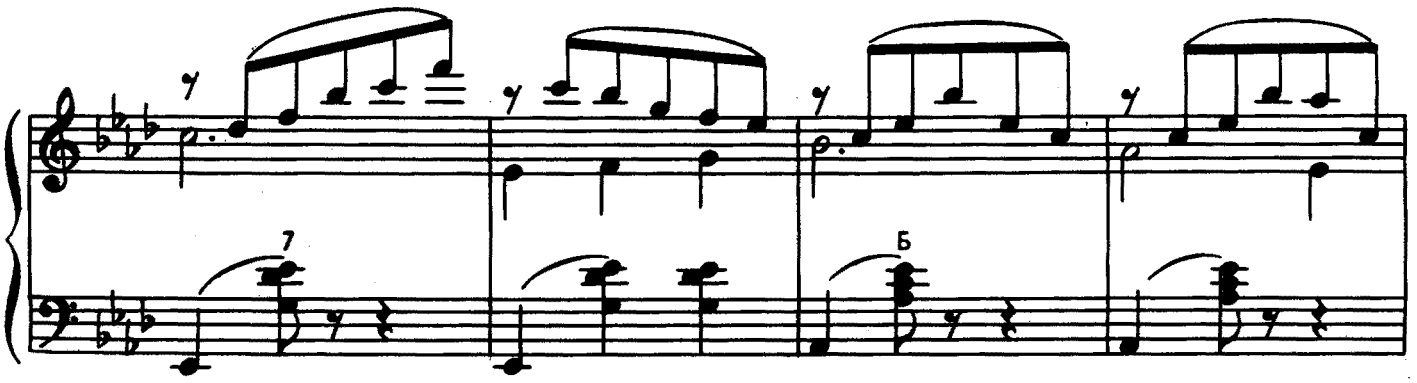

poco rit.
a tempo
mf con passione

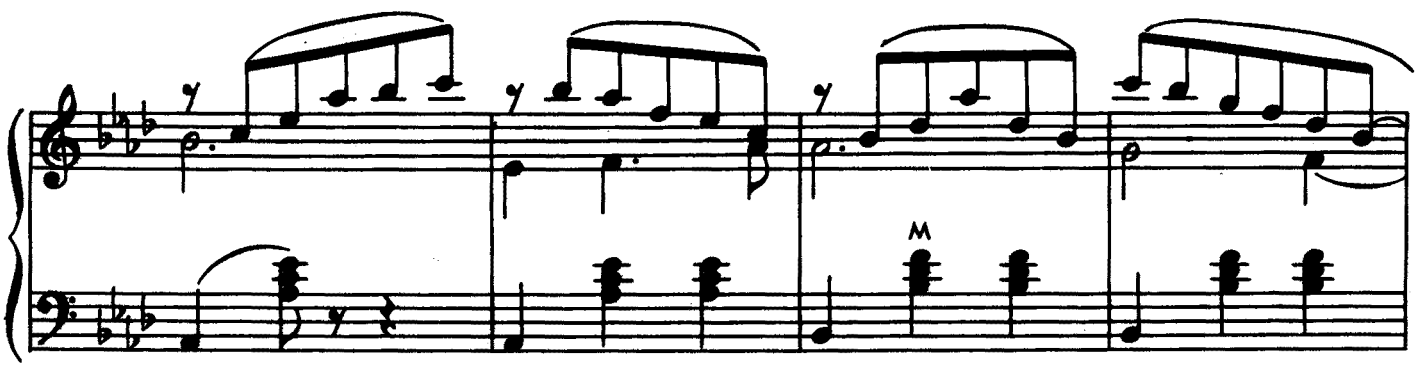

acceler.
f
7
Б
M
ten. ten. ten.
poco rit.
f
Б
7
M
Б
molto espressivo
p
M
7
7
Б
M
M

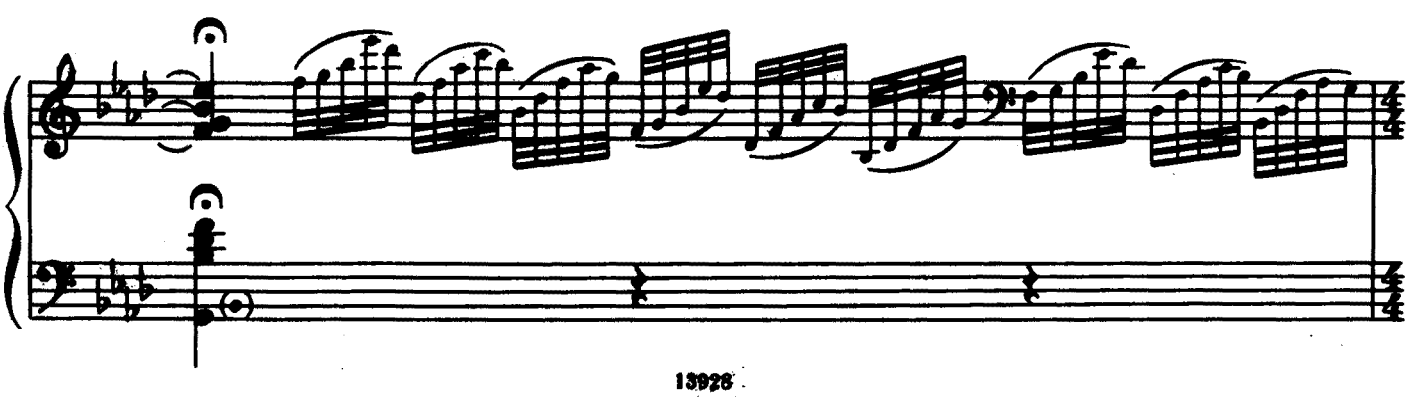


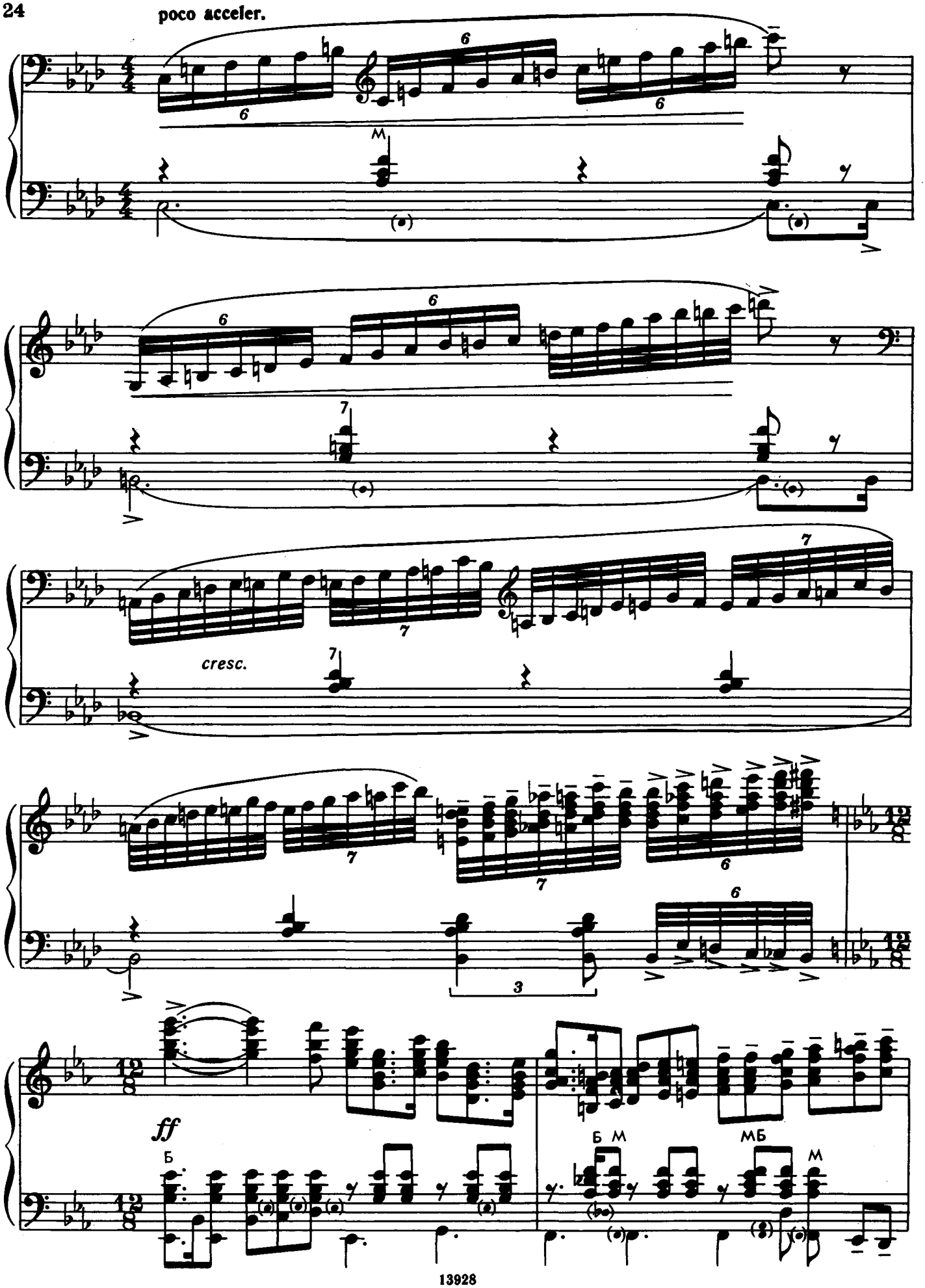
poco rit. a tempo

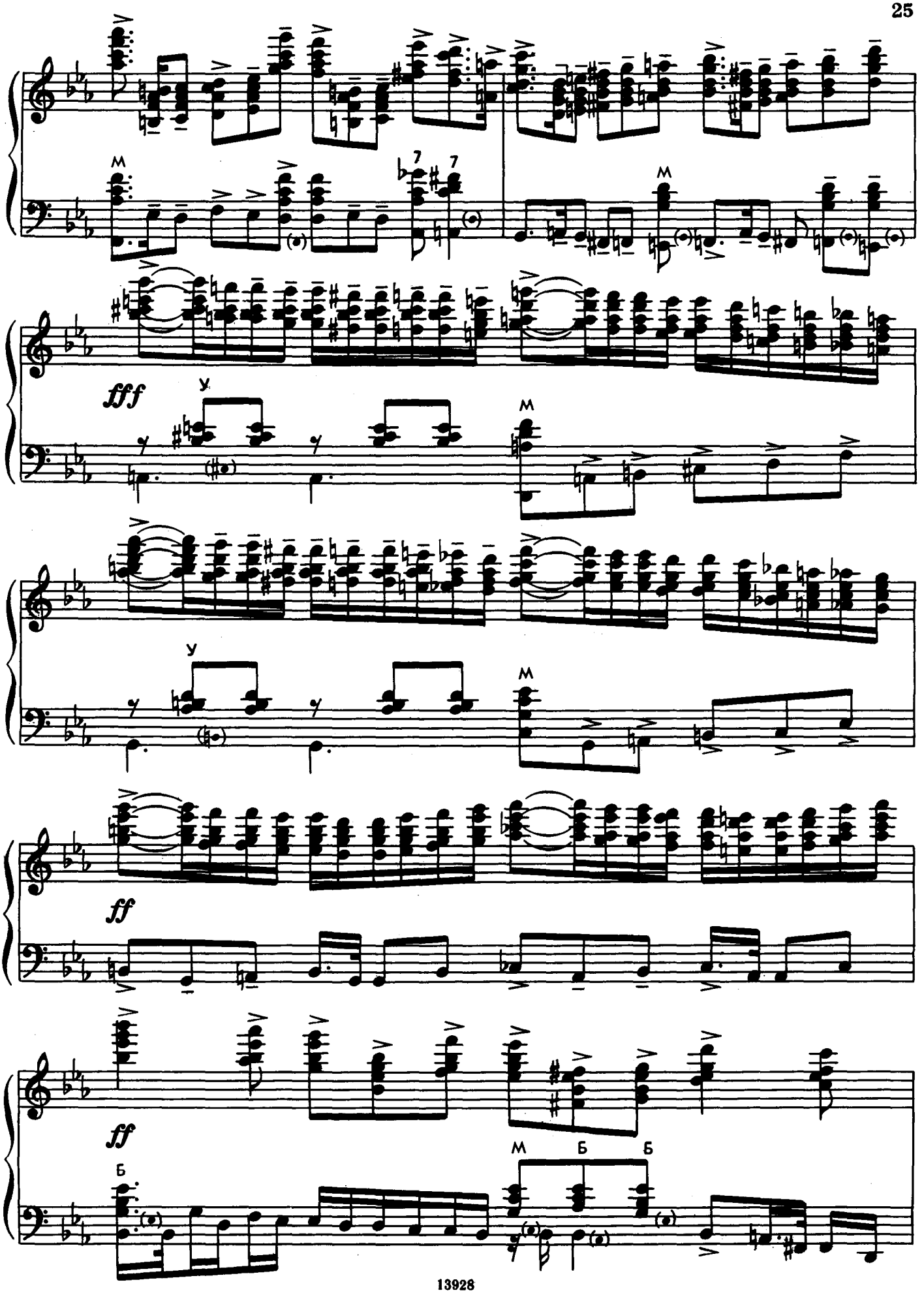


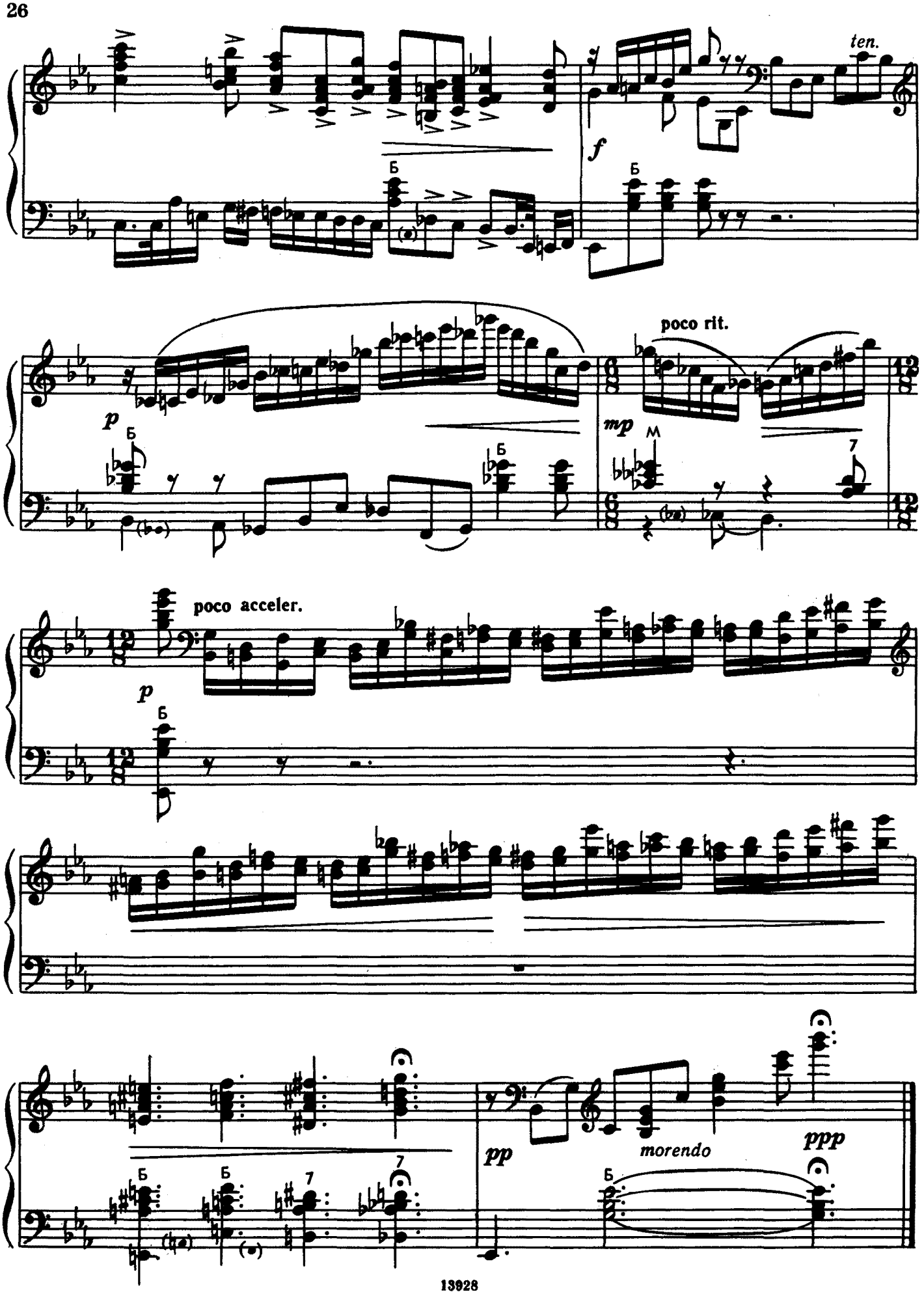







poco acceler.
cresc.
ff
Б
Б М
МБ
М

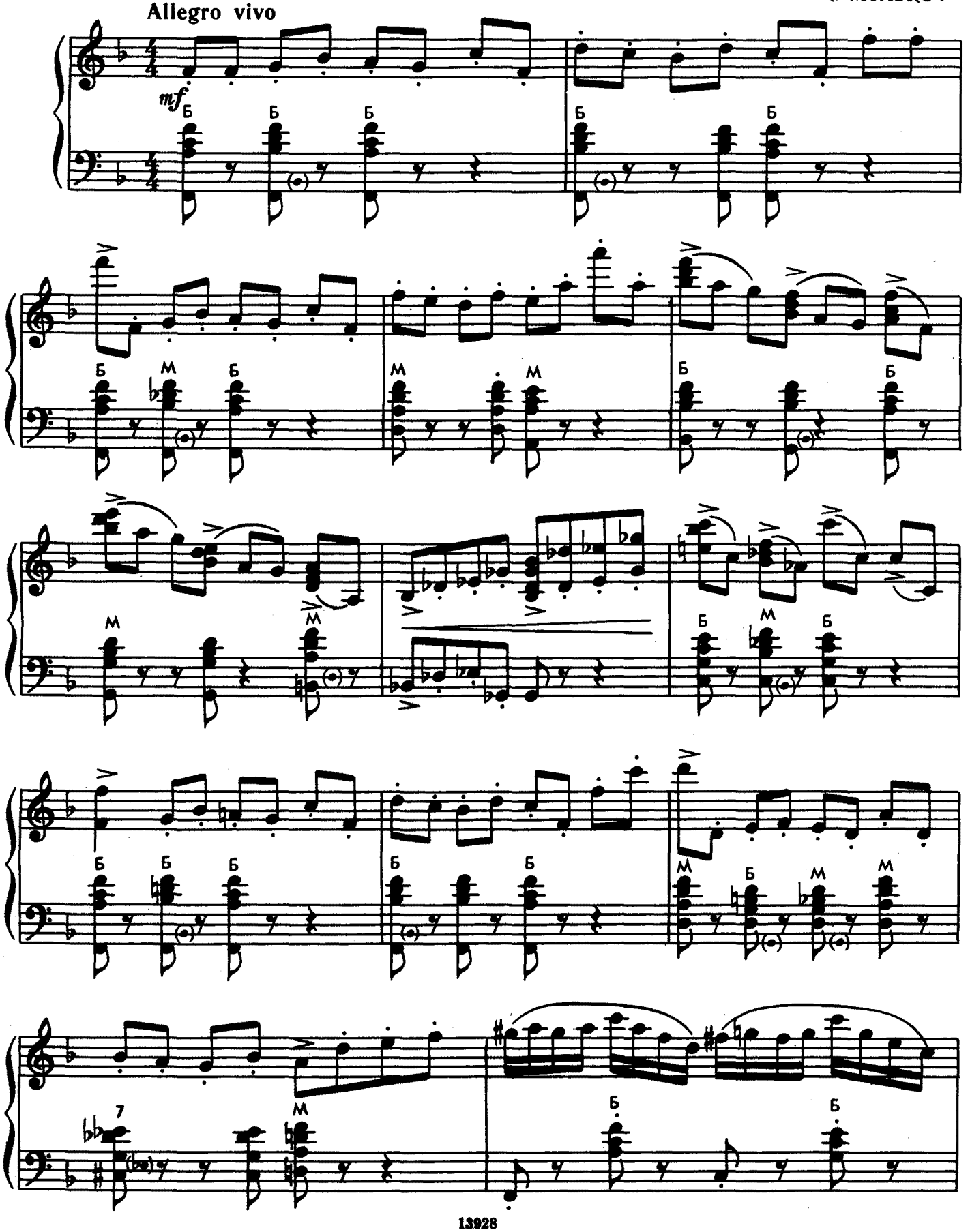

fff
ff
ff

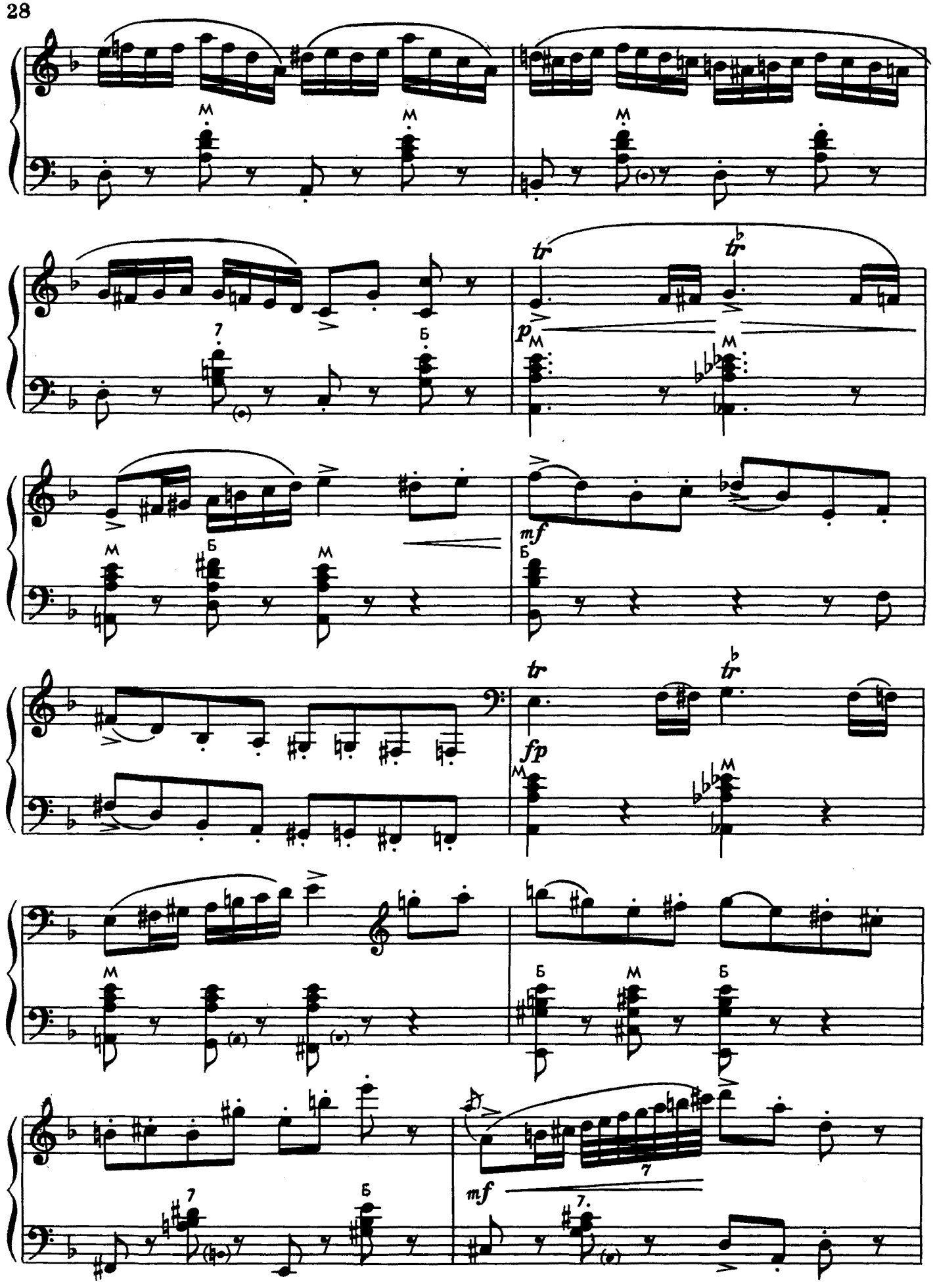

ten.
f
Б
poco rit.
p
mp
M
poco acceler.
pp
morendo
ppp

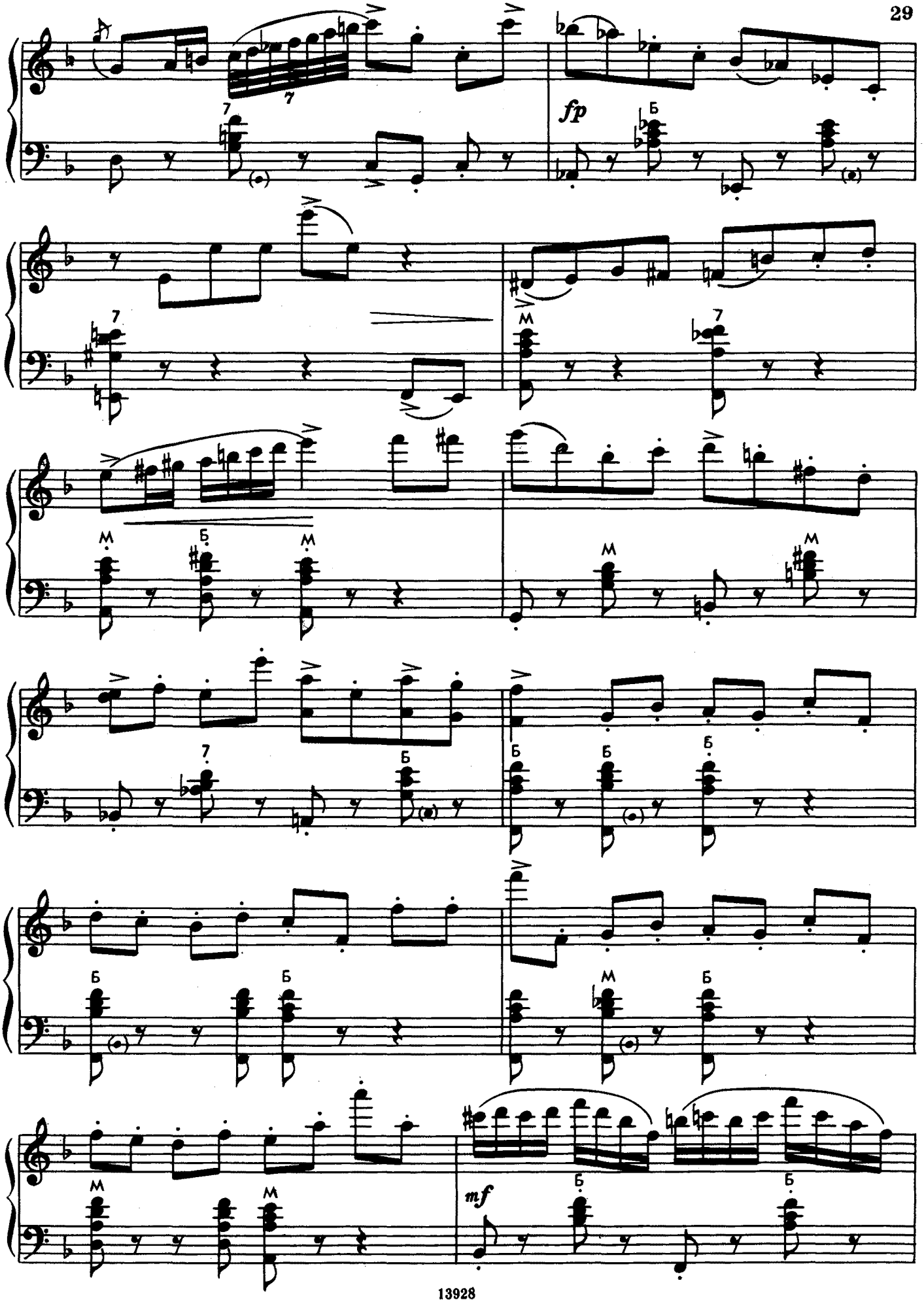
СКЕРЦО (1960) SCHERZO

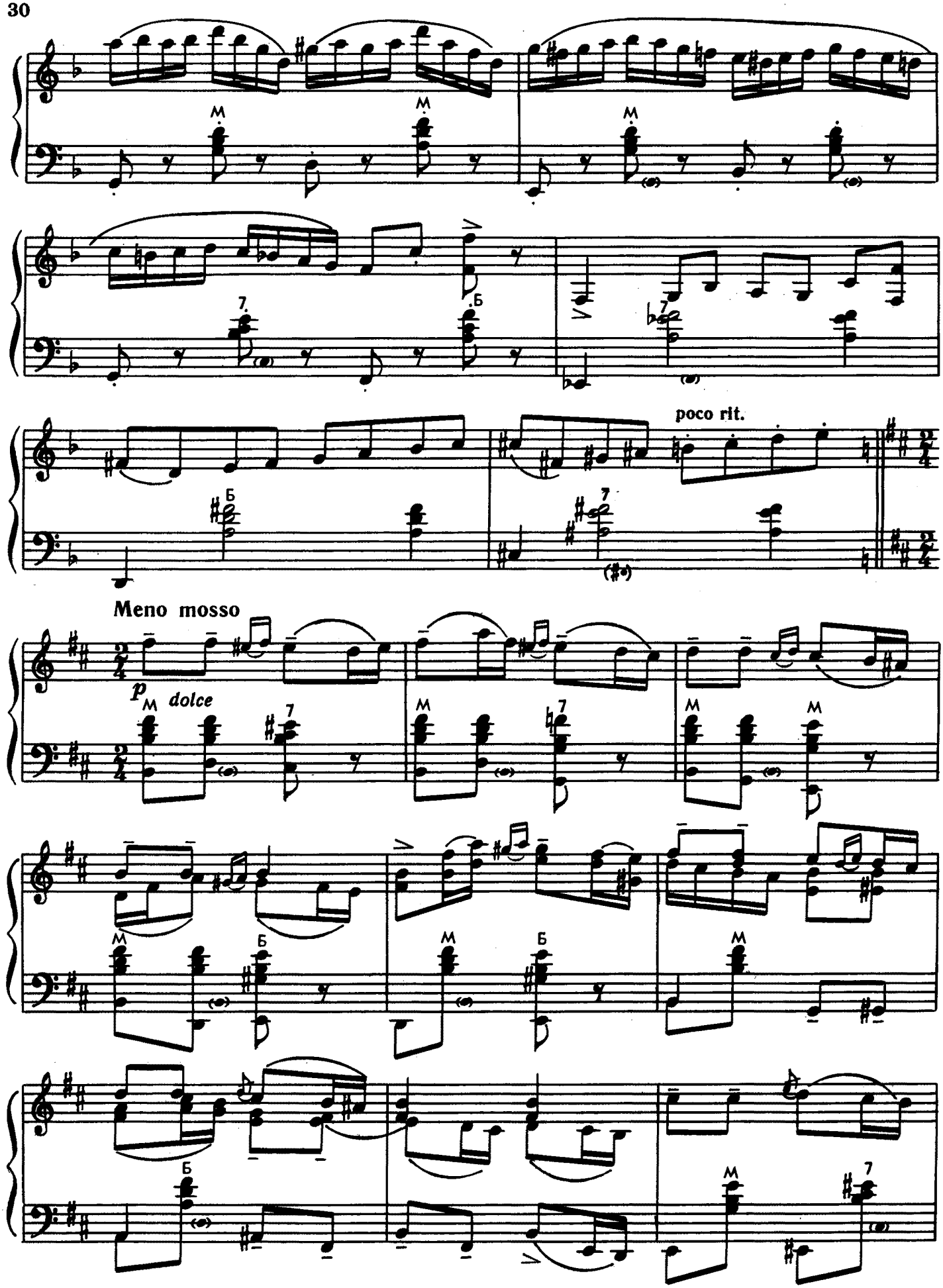
К. МЯСКОВ
K. MYASKOV

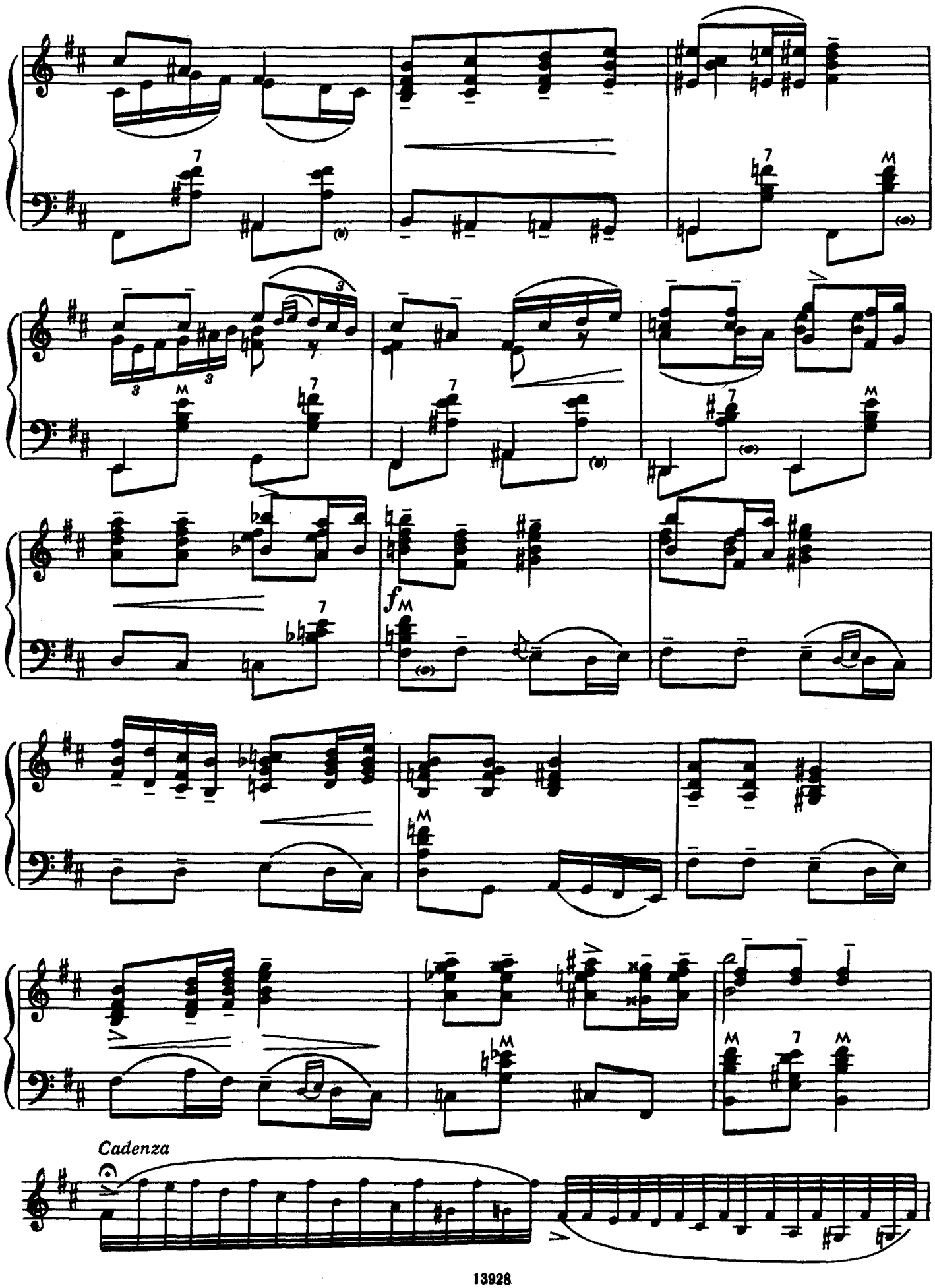
Allegro vivo

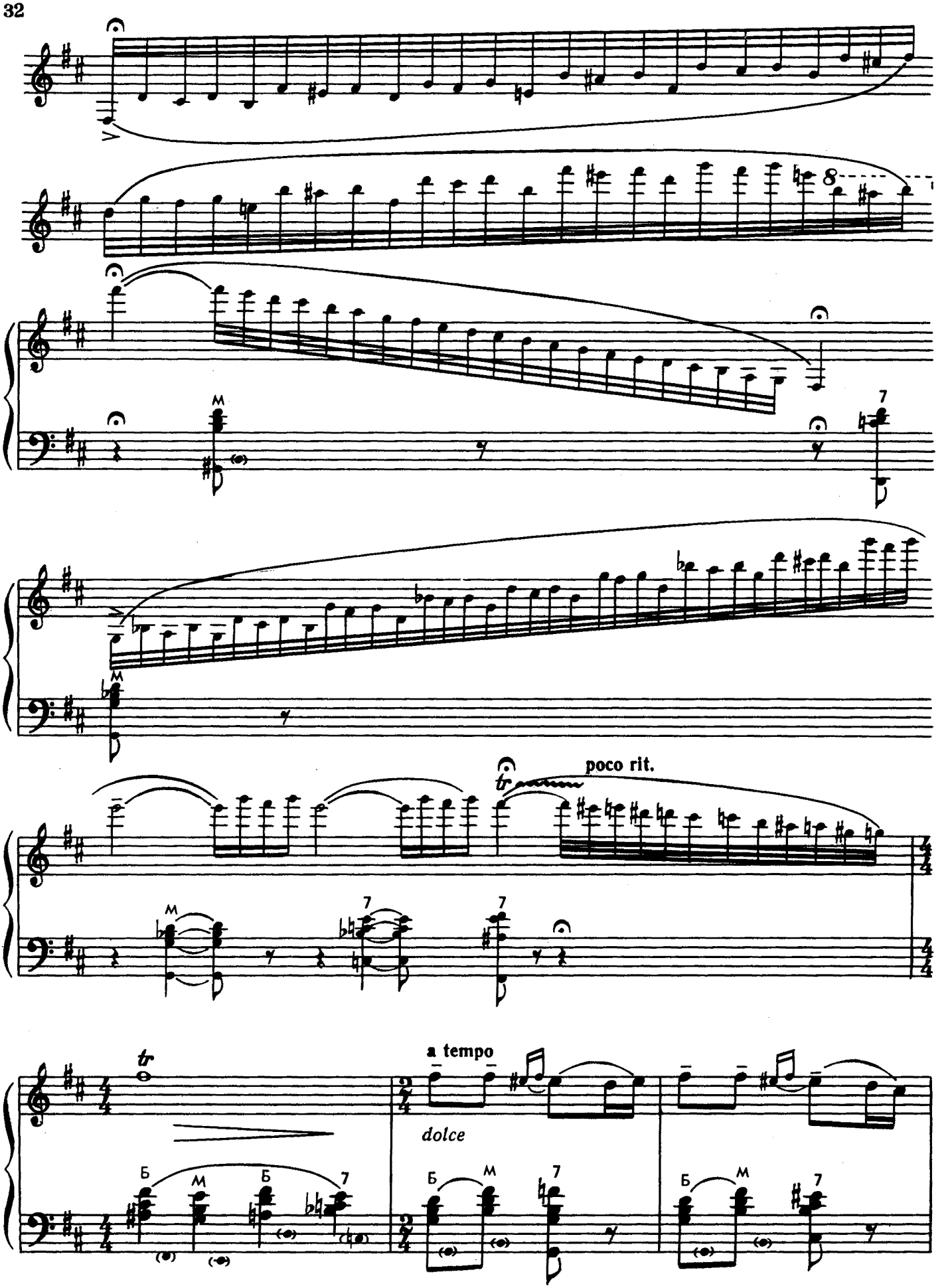


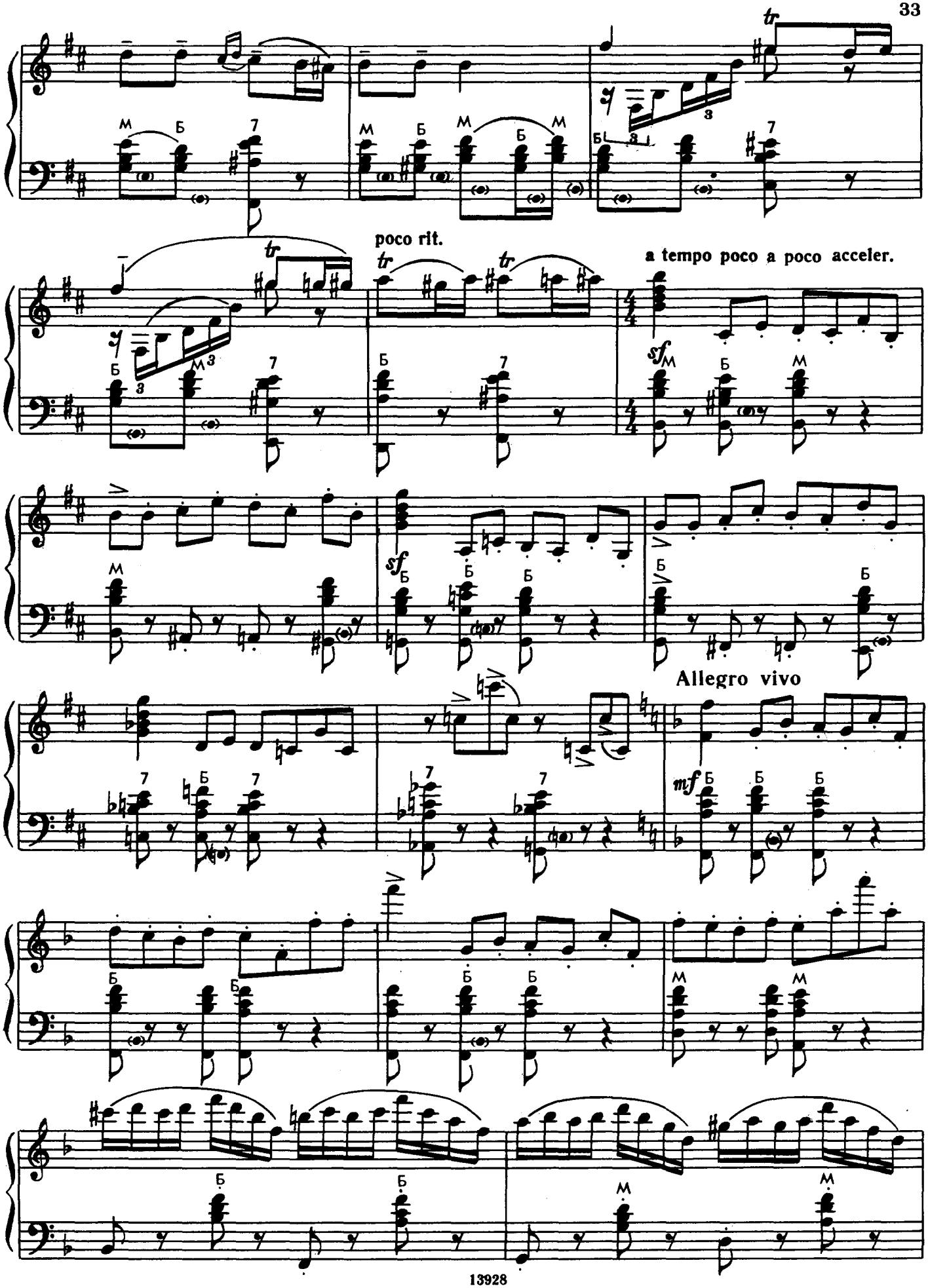

tr
tr
p
mf
tr
tr
fp
mf

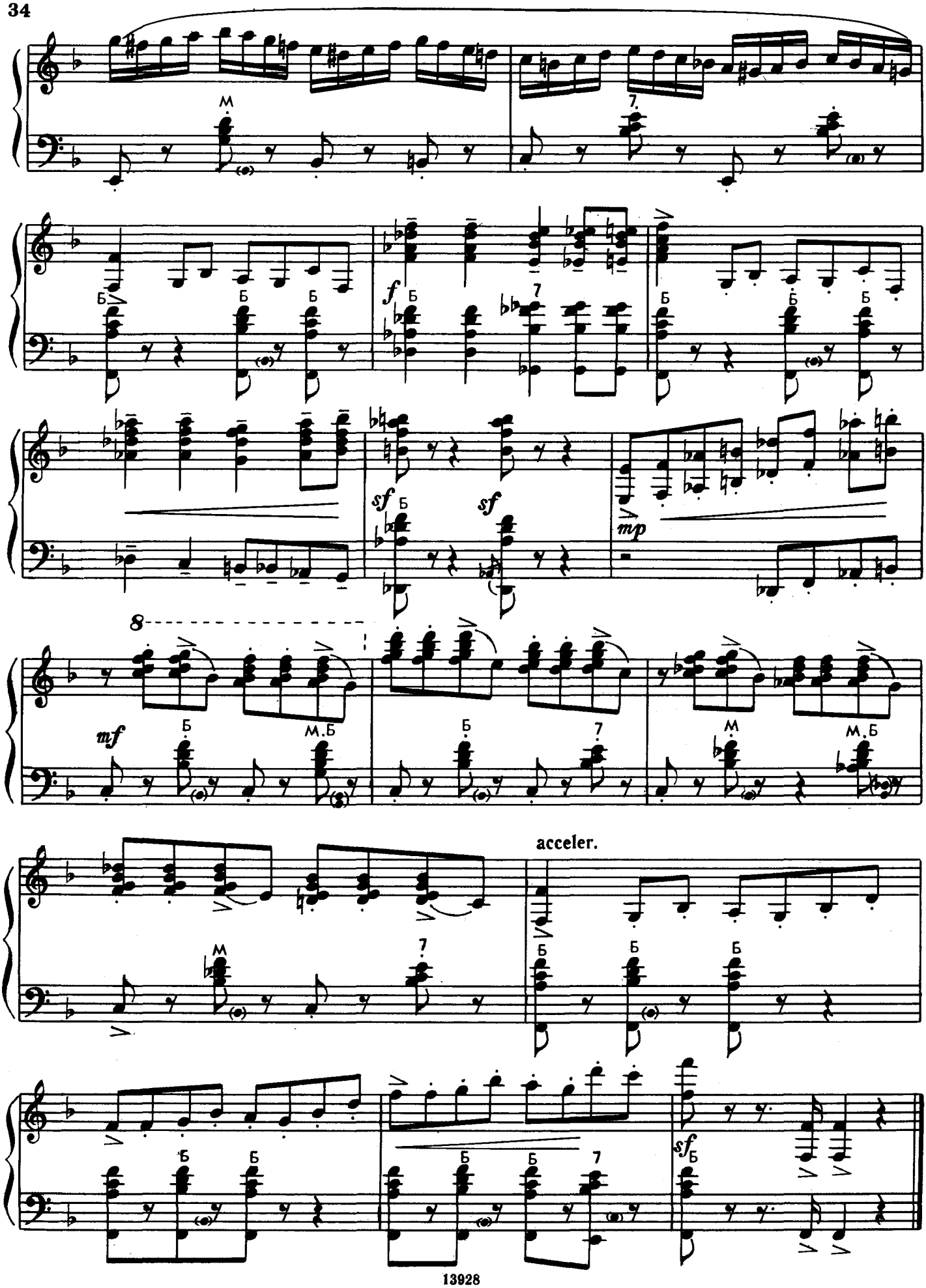

fp
mf


poco rit.
Meno mosso
p dolce


Cadenza


poco rit.
a tempo
dolce

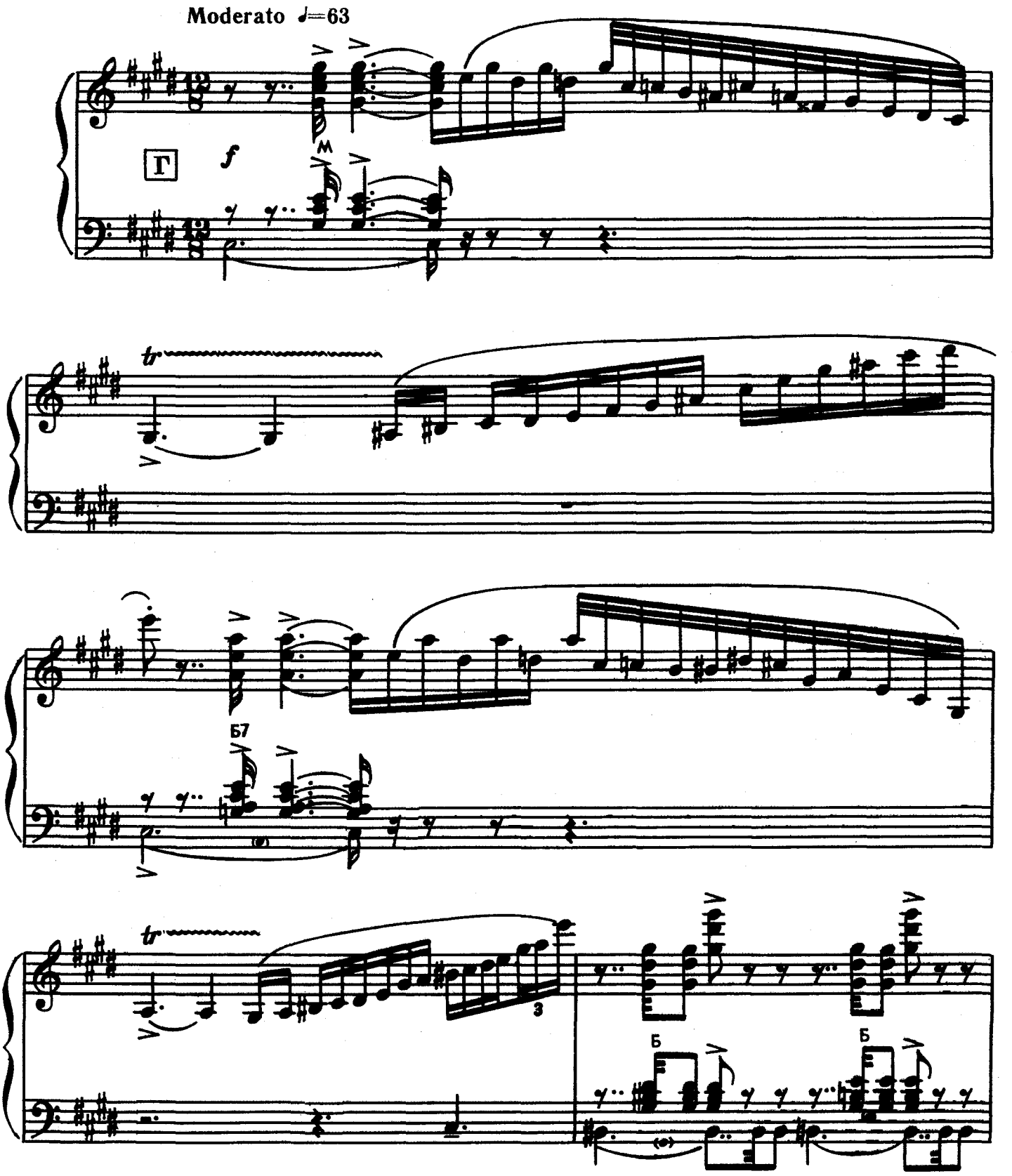

poco rit.
a tempo poco a poco acceler.
Allegro vivo

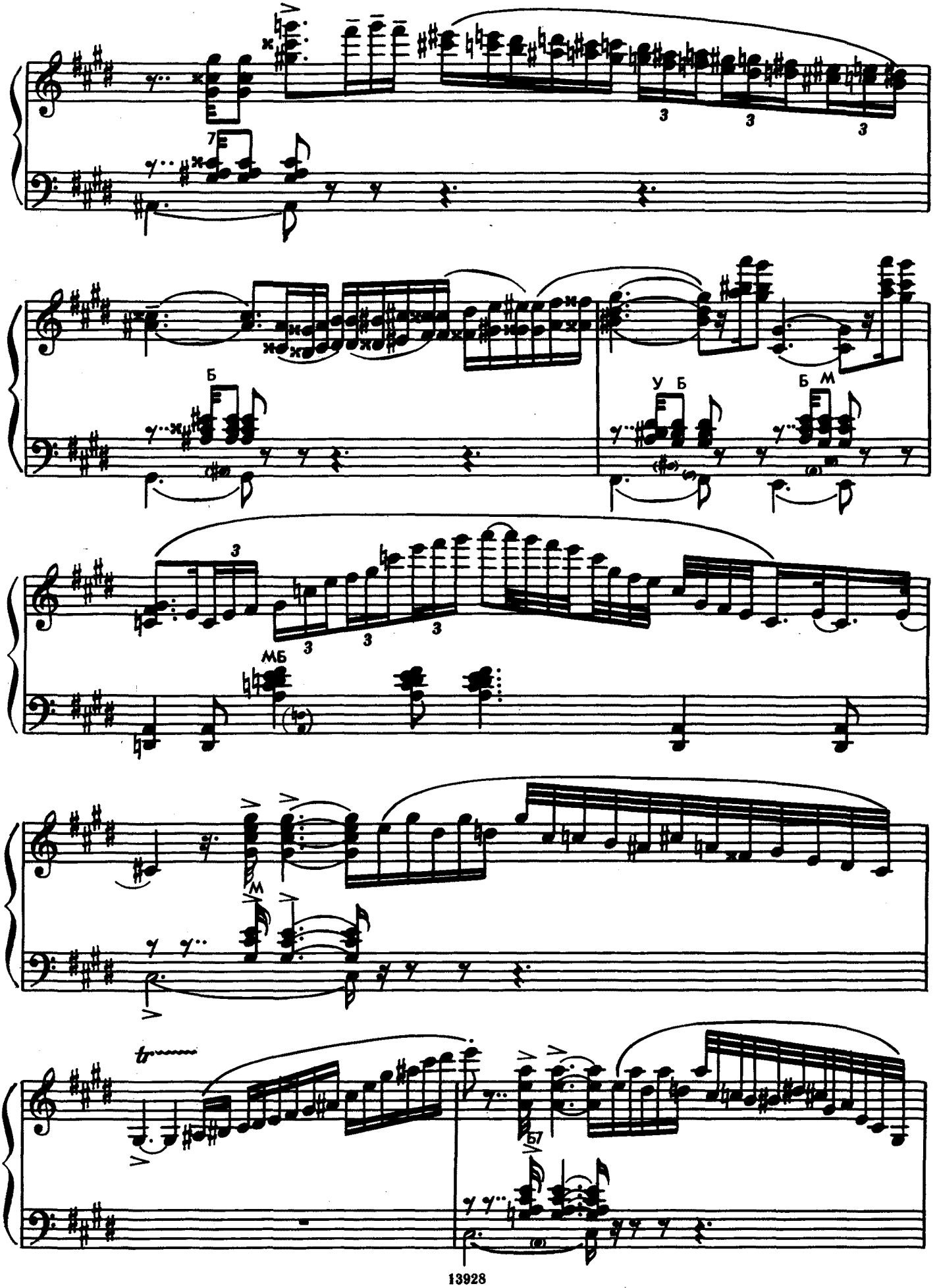

M
7
Б
f
sf
mp
8
mf
М.Б
acceler.

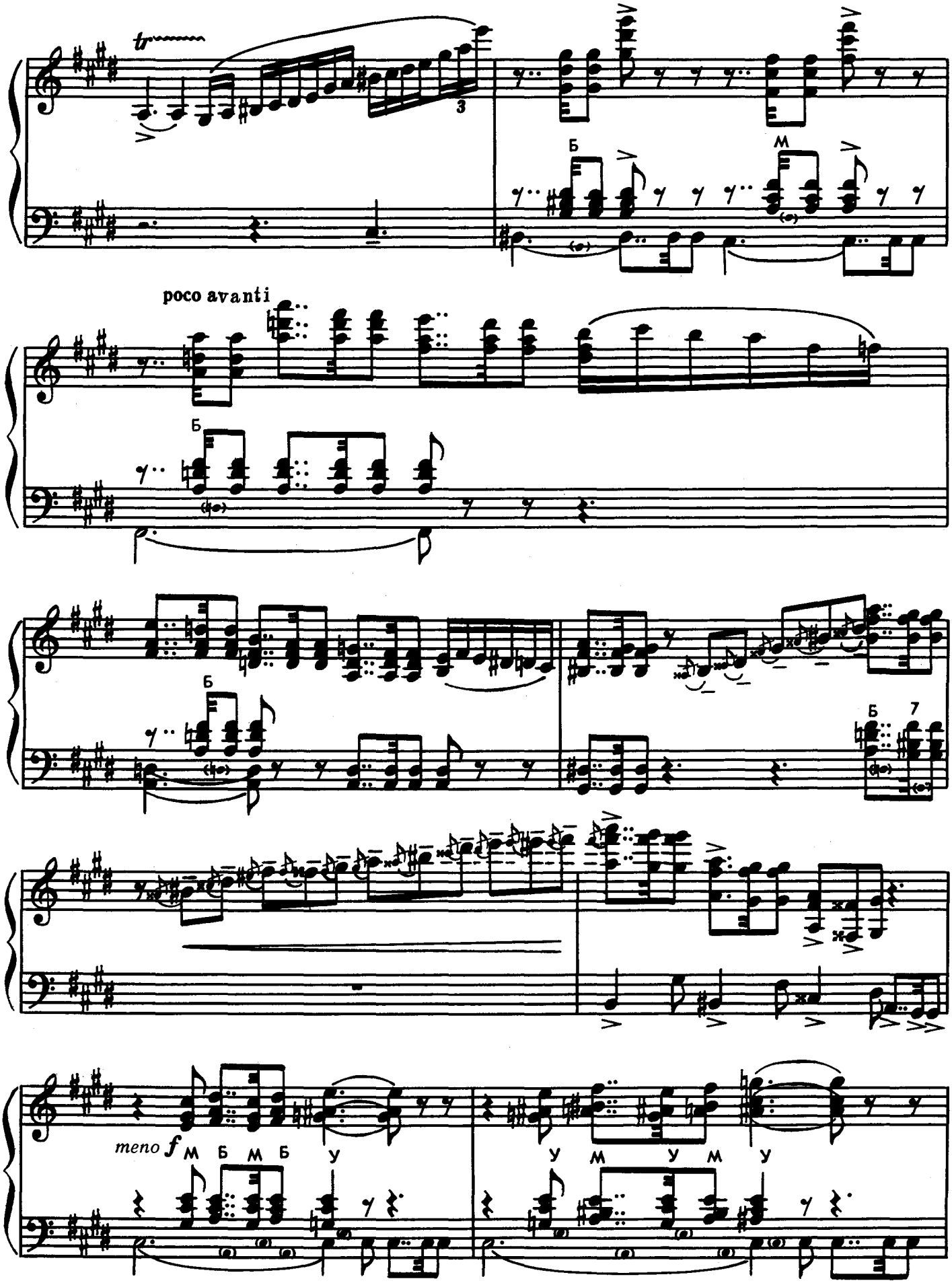
КОНЦЕРТНАЯ СЮИТА (1962) CONCERT SUITE

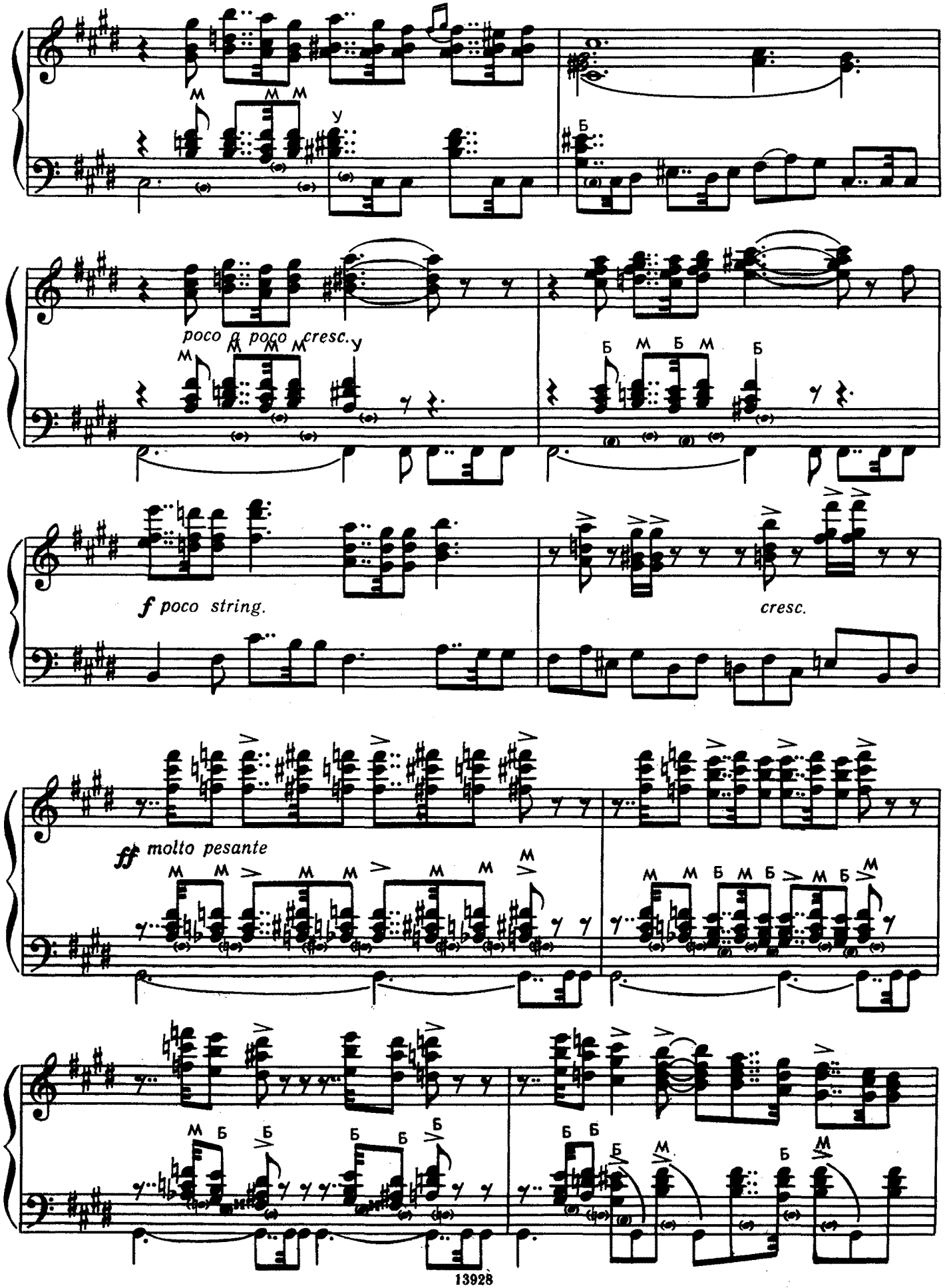
Прелюдия Prelude

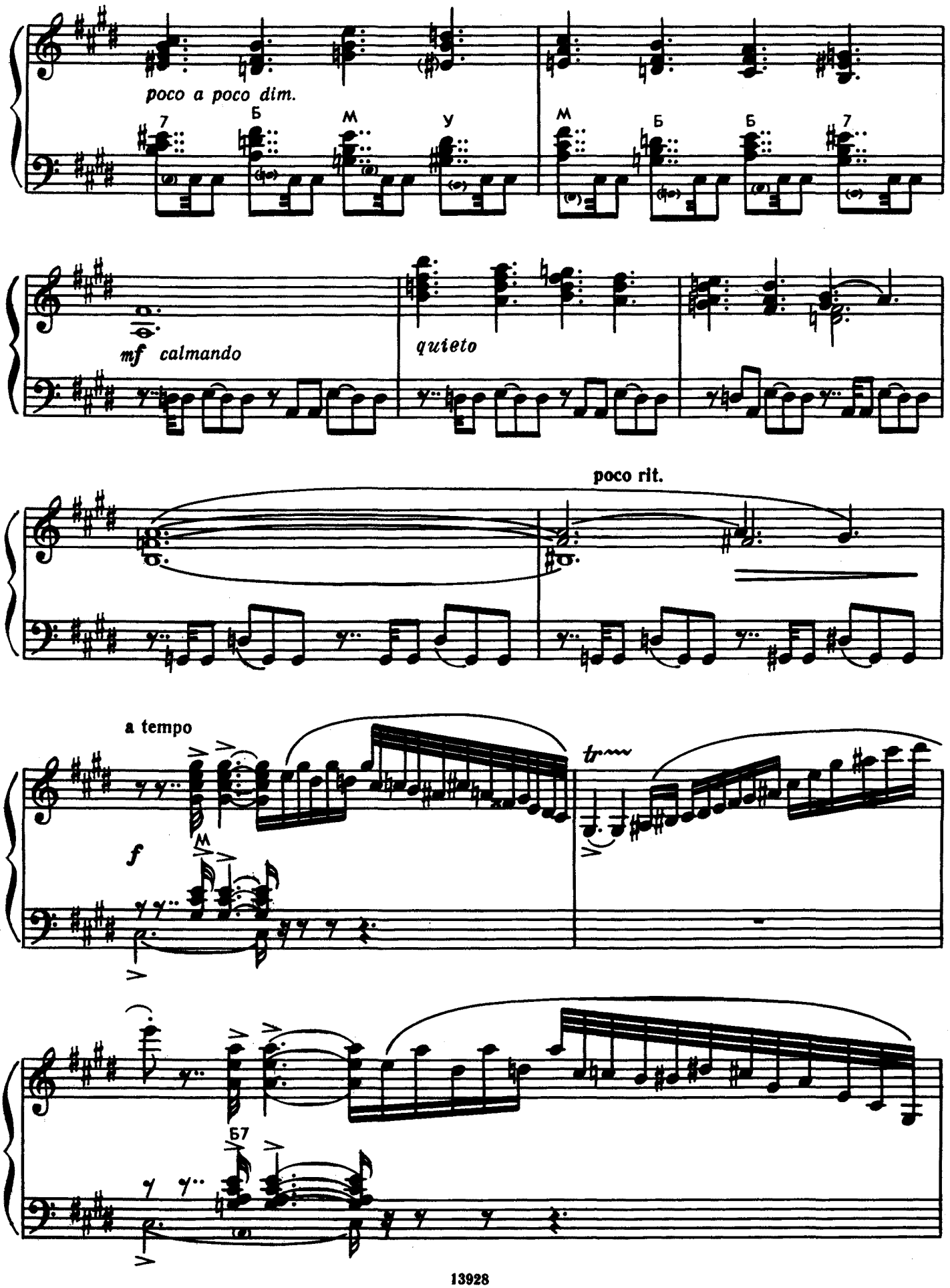
Н. ЧАЙКИН
N. CHAIKIN

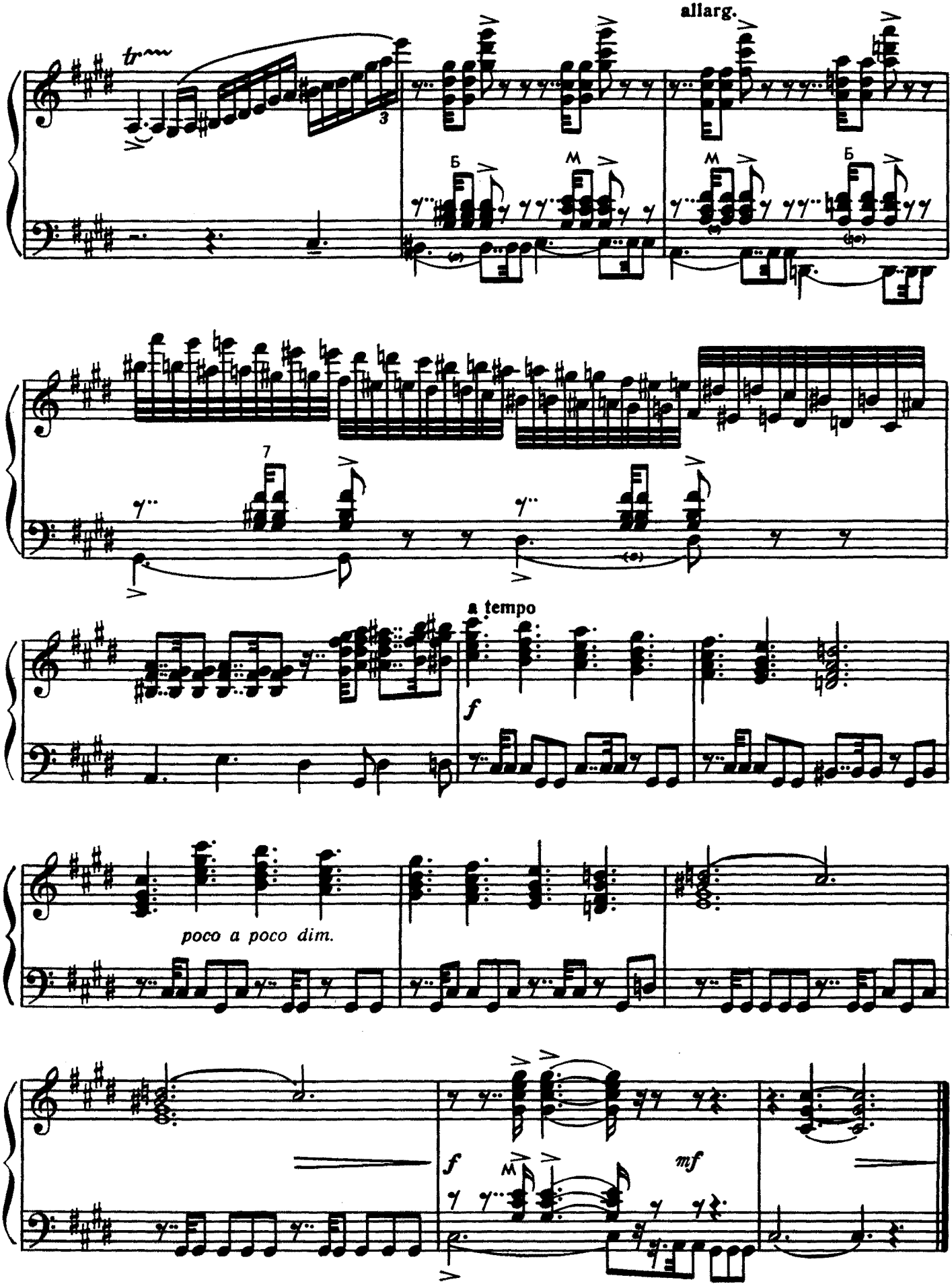



Б
У Б
Б М
МБ
М
tr


tr
3
Б
М
poco avanti
Б
Б
Б 7
meno f М Б М Б У
У М У М У

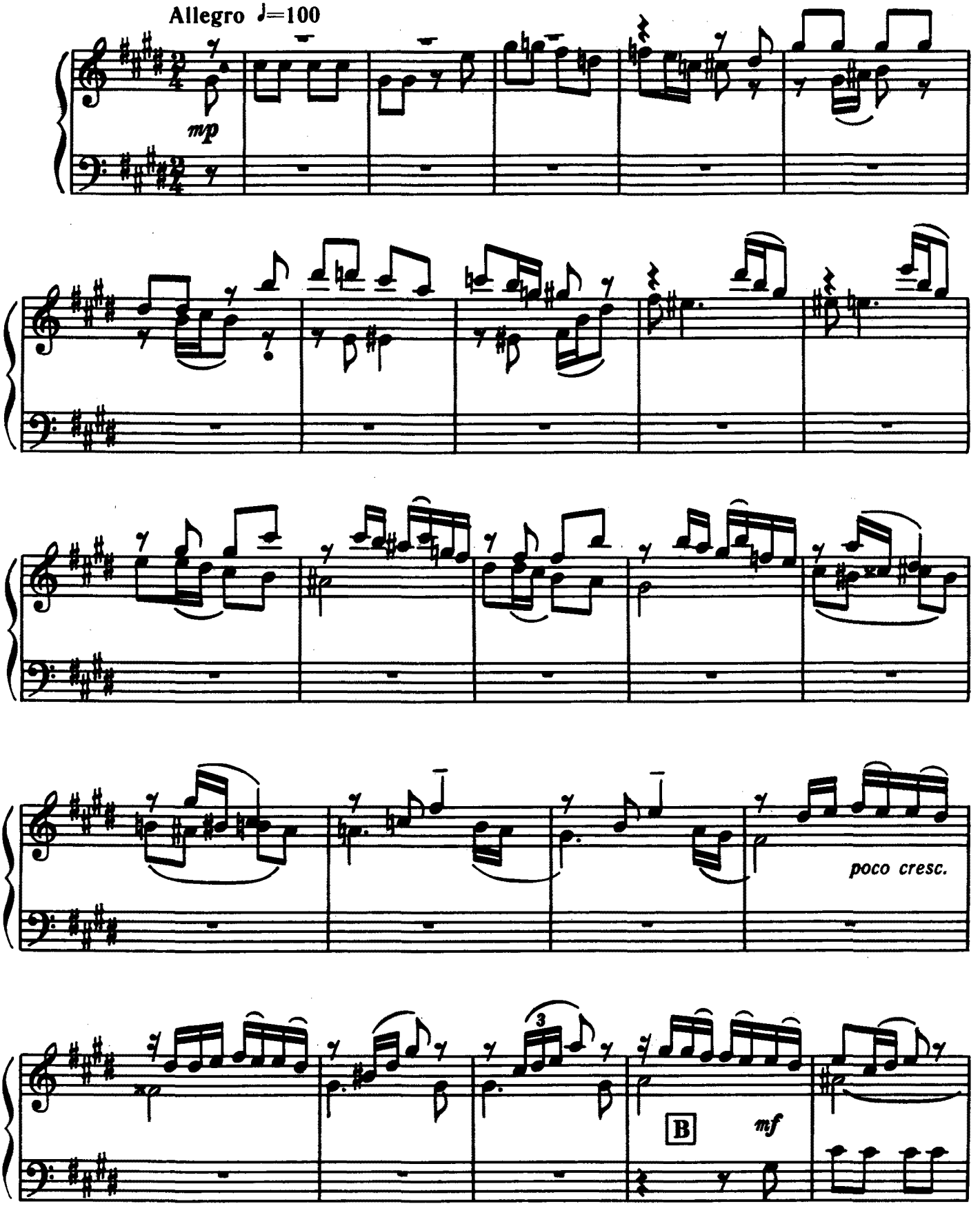

poco a poco cresc.
f poco string.
cresc.
ff molto pesante

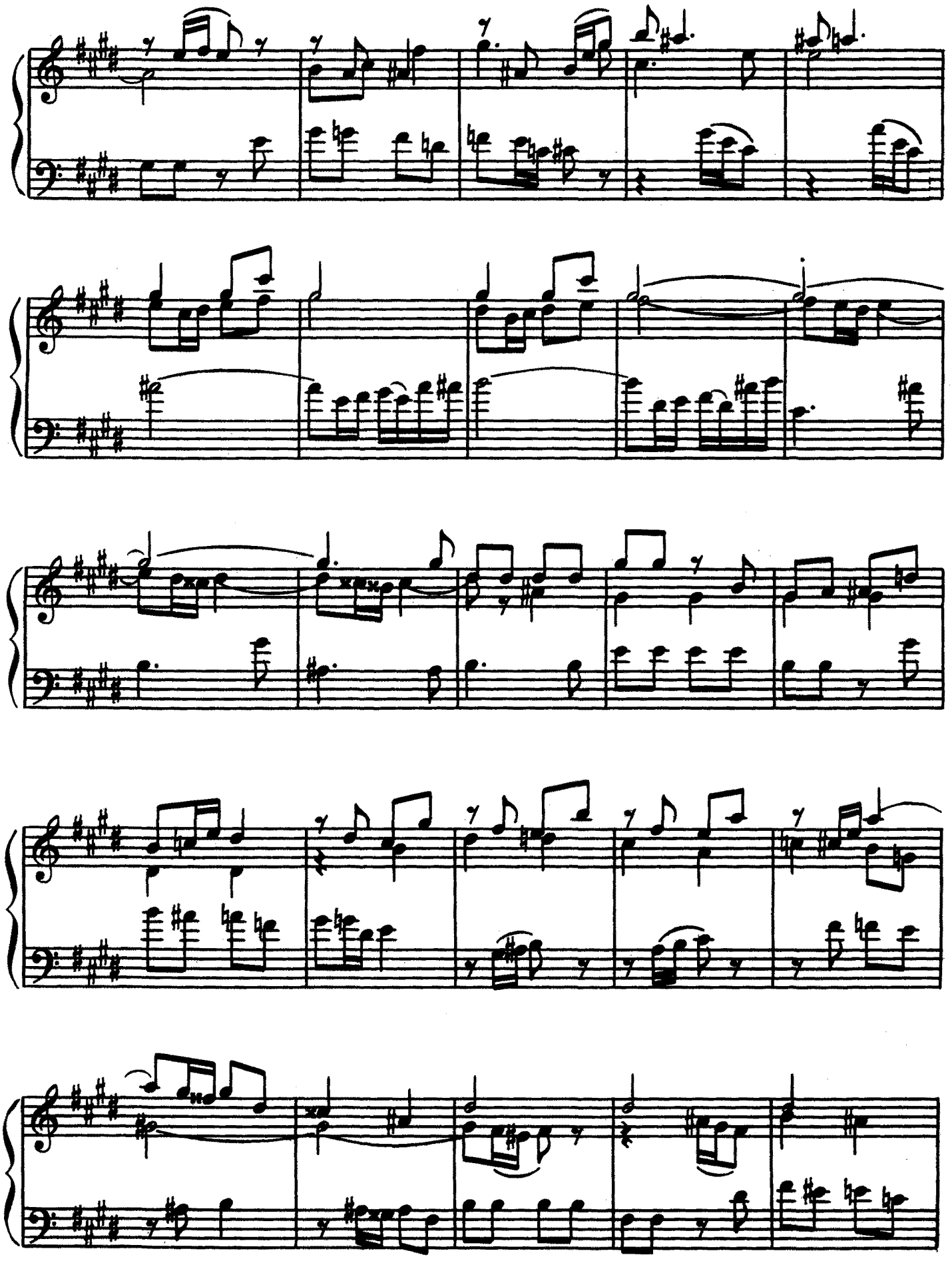

poco a poco dim.
7 Б М У
М Б Б 7
mf calmando
quieto
poco rit.
a tempo
tr
f
М
Б7

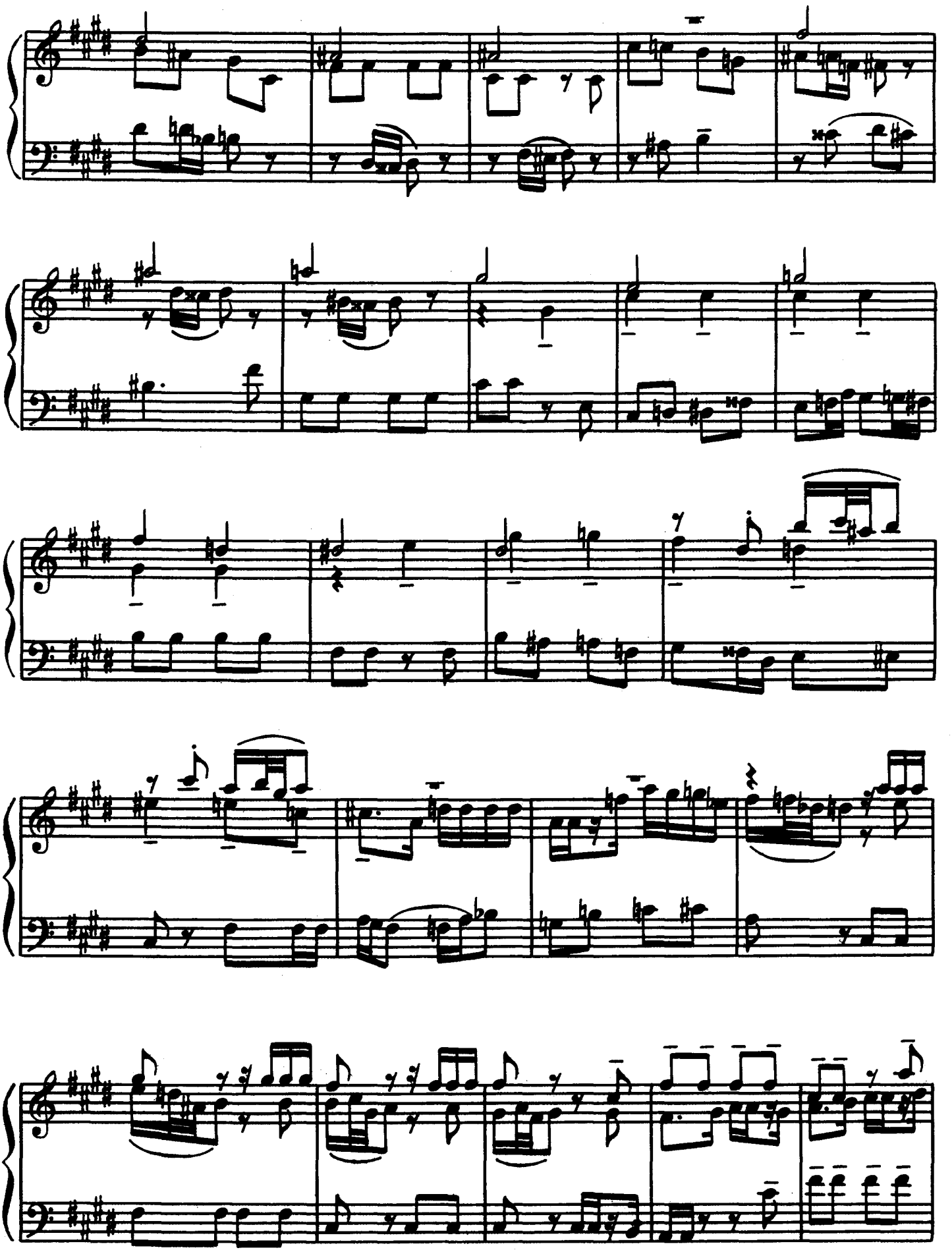

allarg.
tr
Б
М
М
Б
7
a tempo
f
poco a poco dim.
f
М
mf

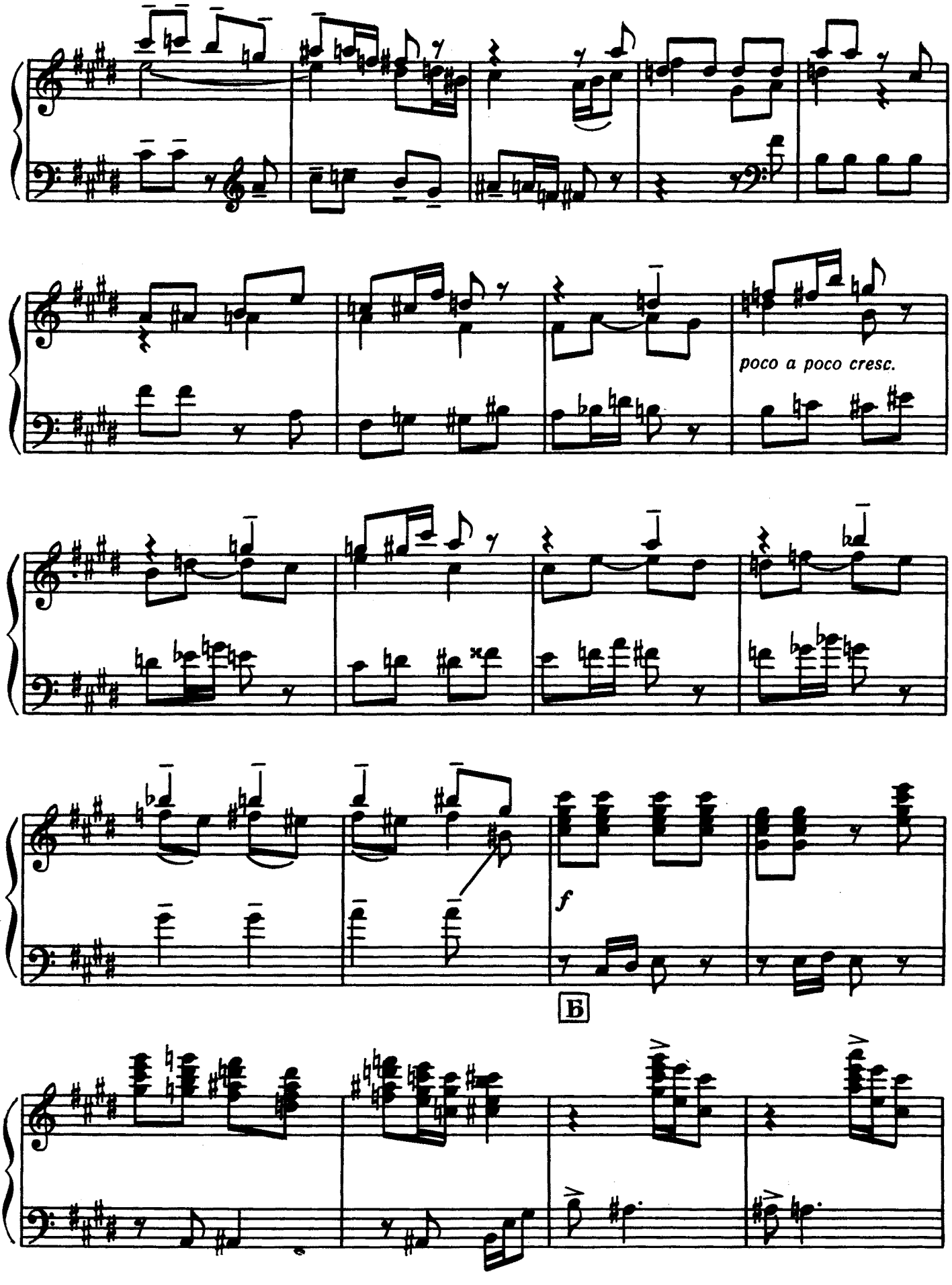
Фуга

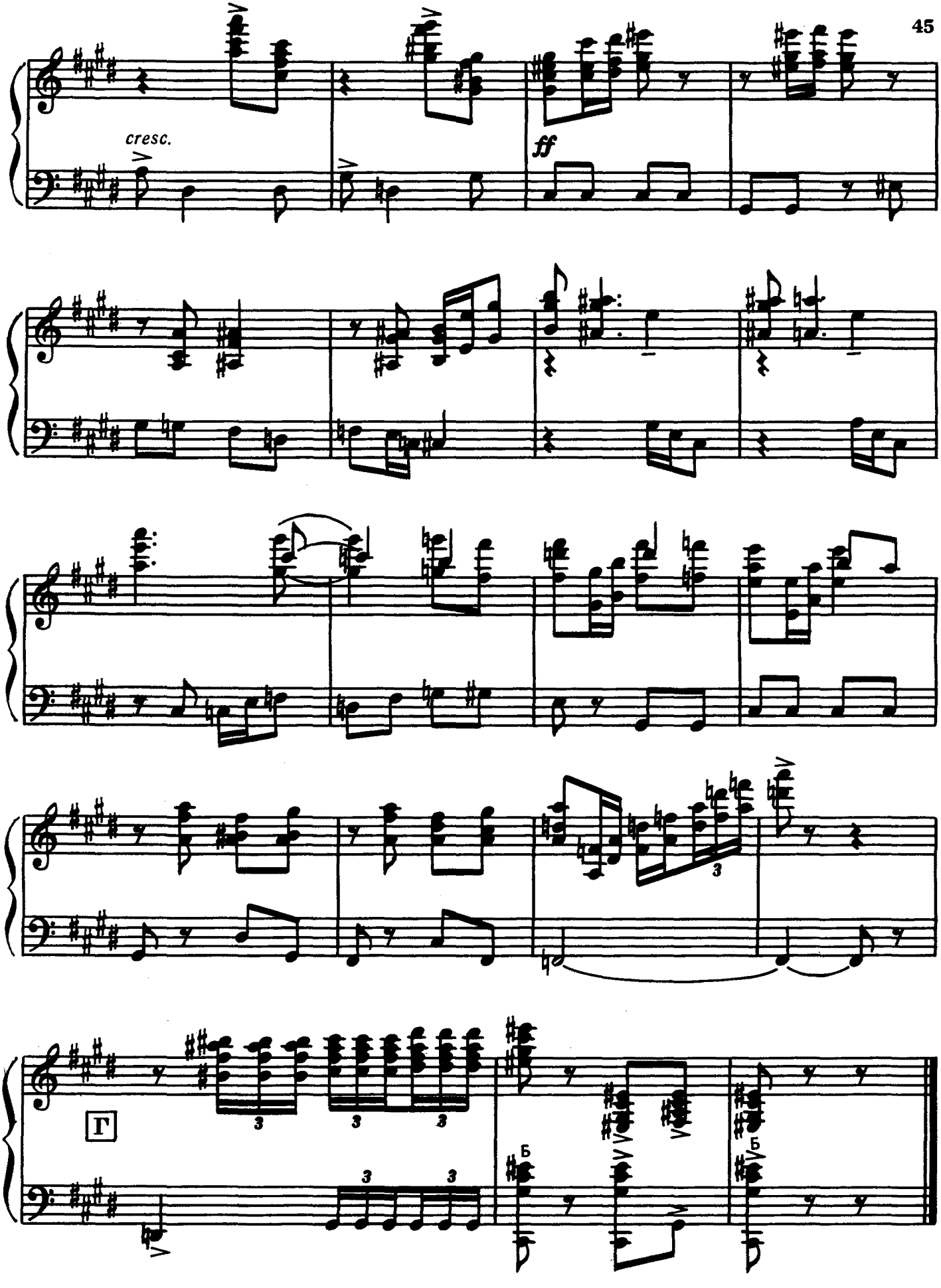
Fugue







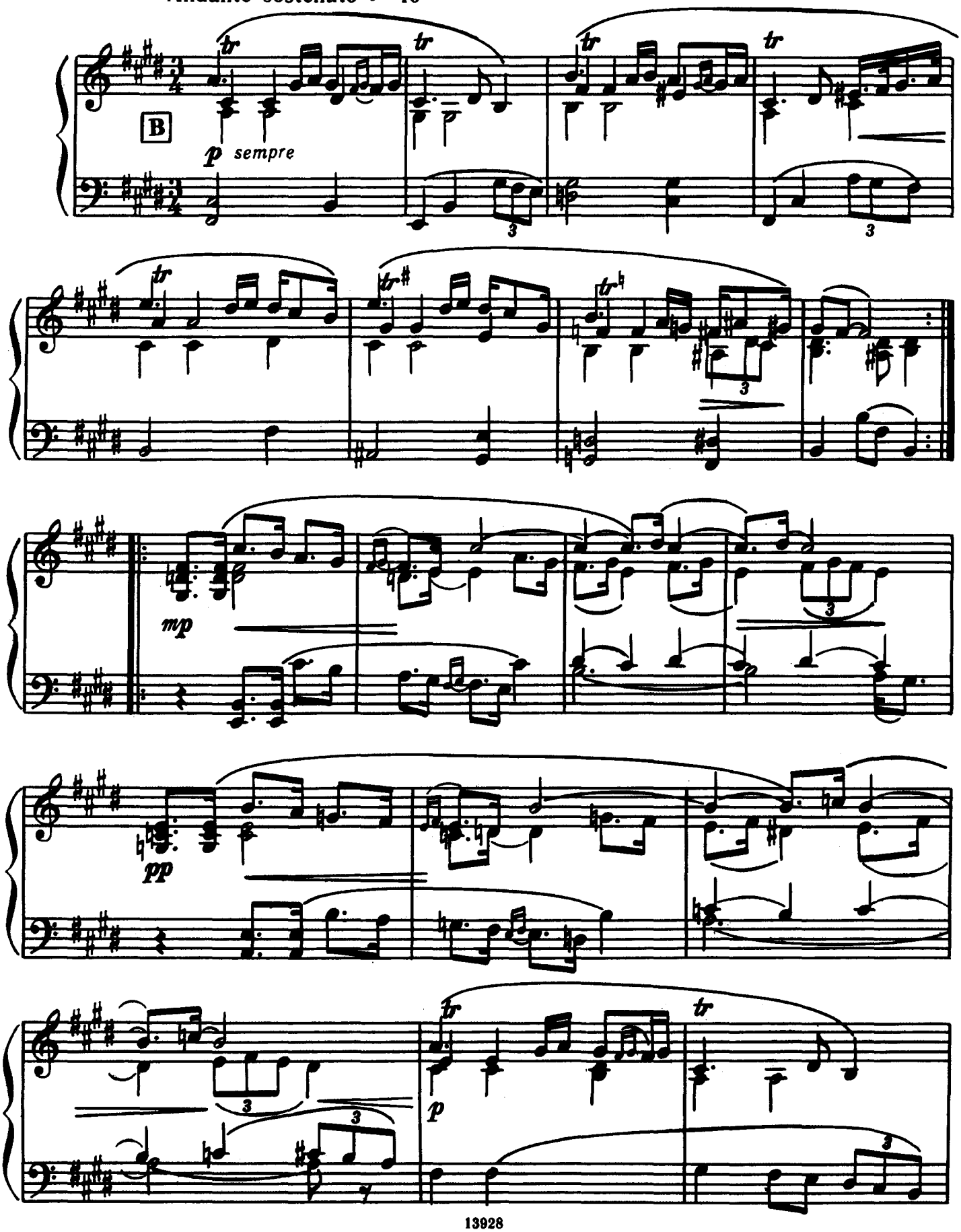

poco a poco cresc.
f
Б

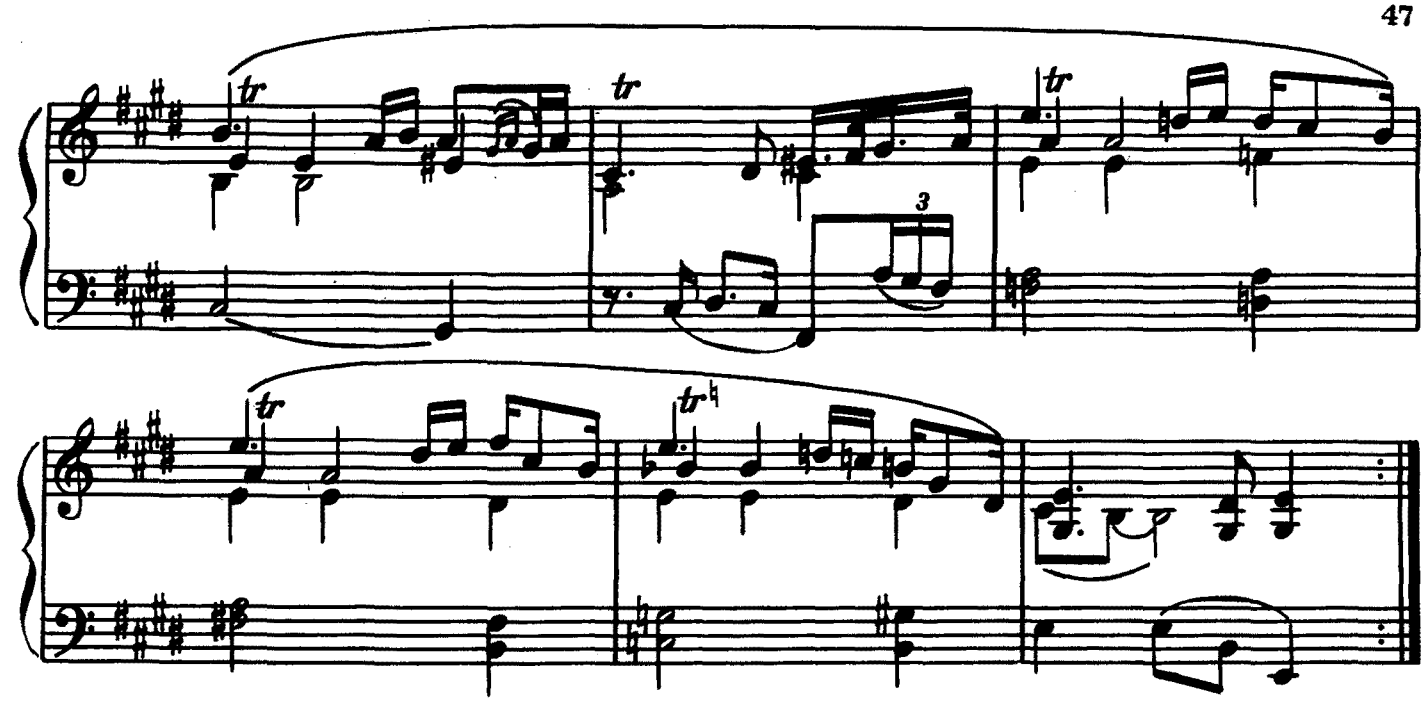

cresc.
ff
Г
Б
Б

Сарабанда

Sarabande

Andante sostenuto ♩=46

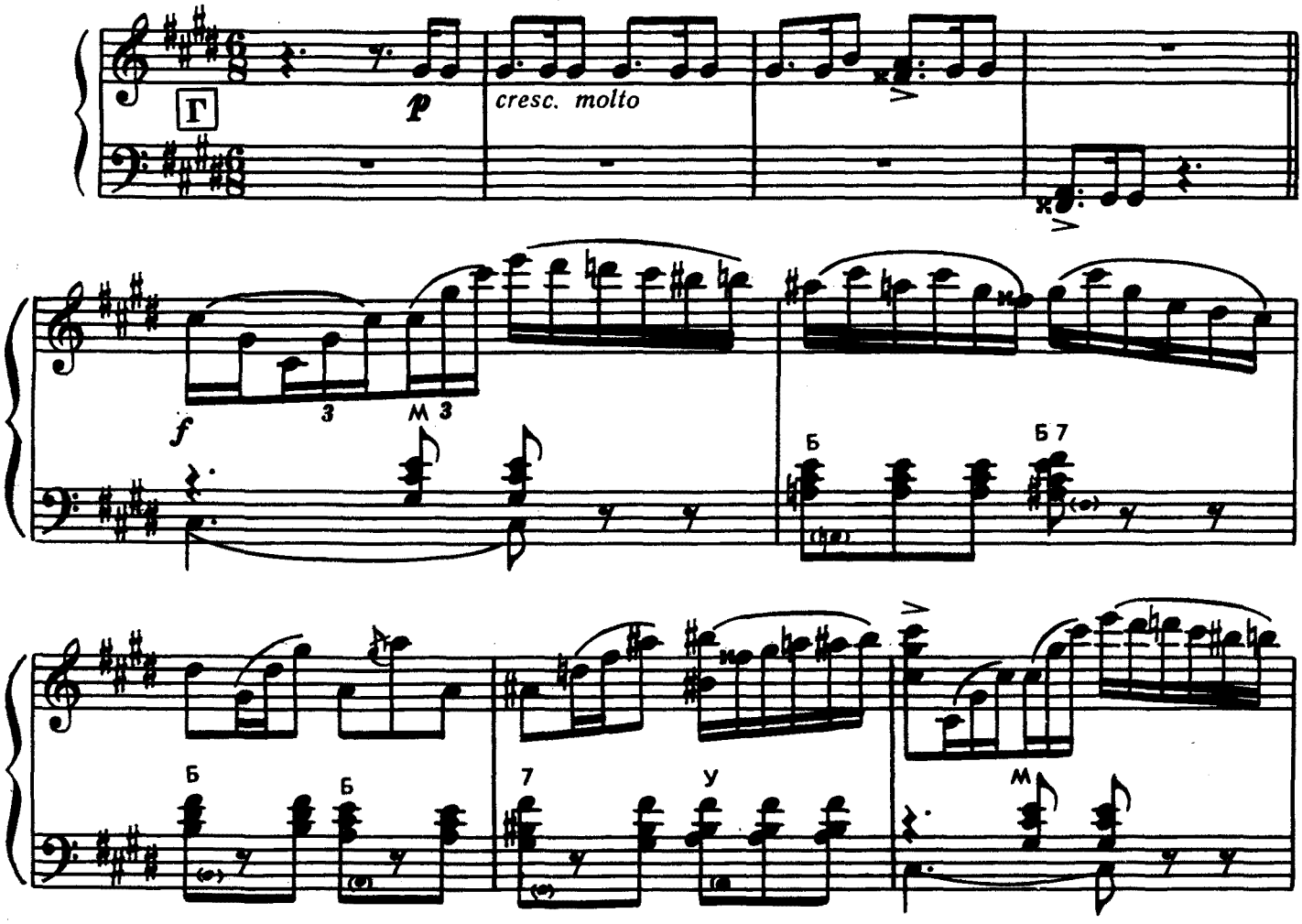


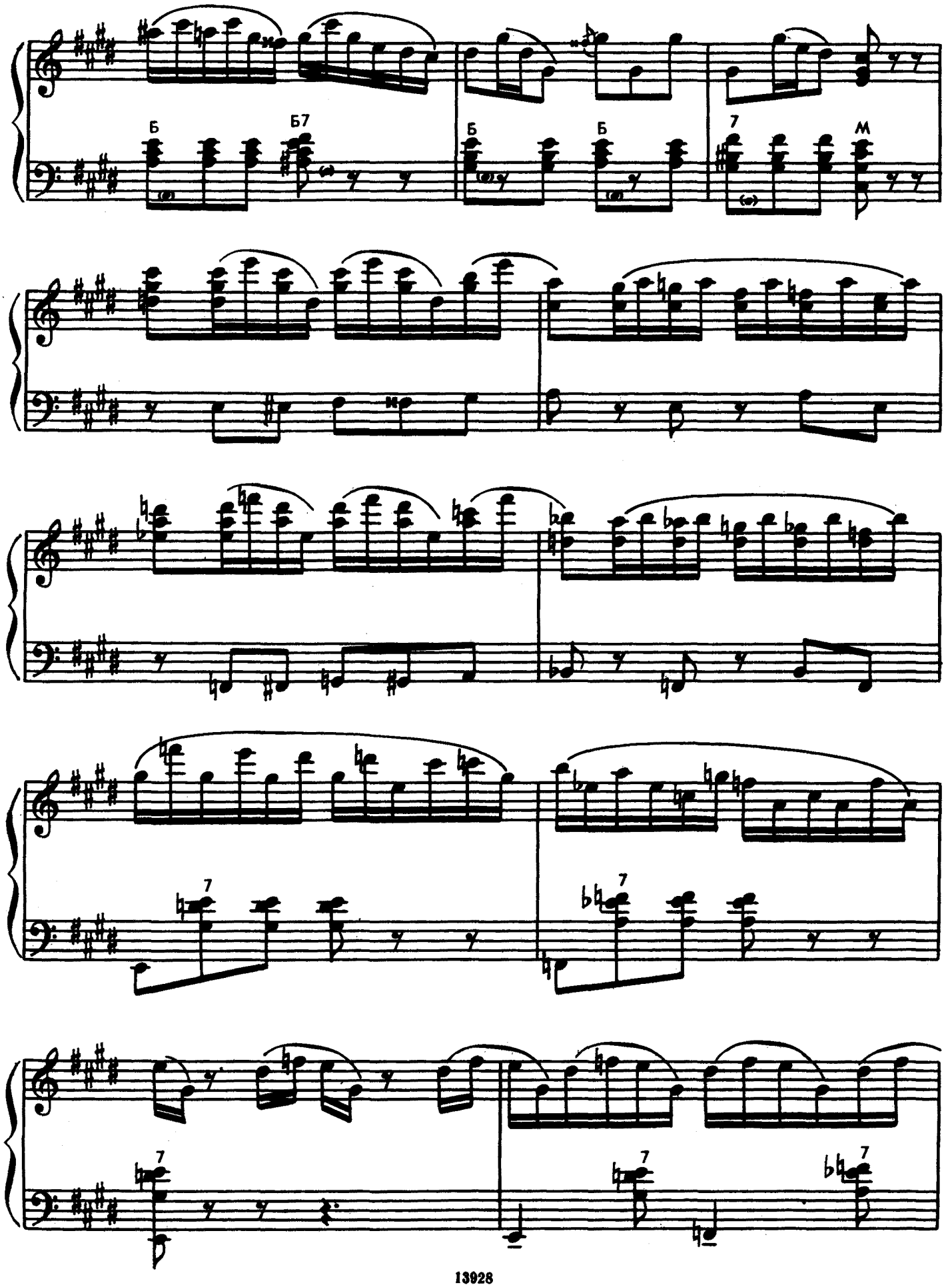


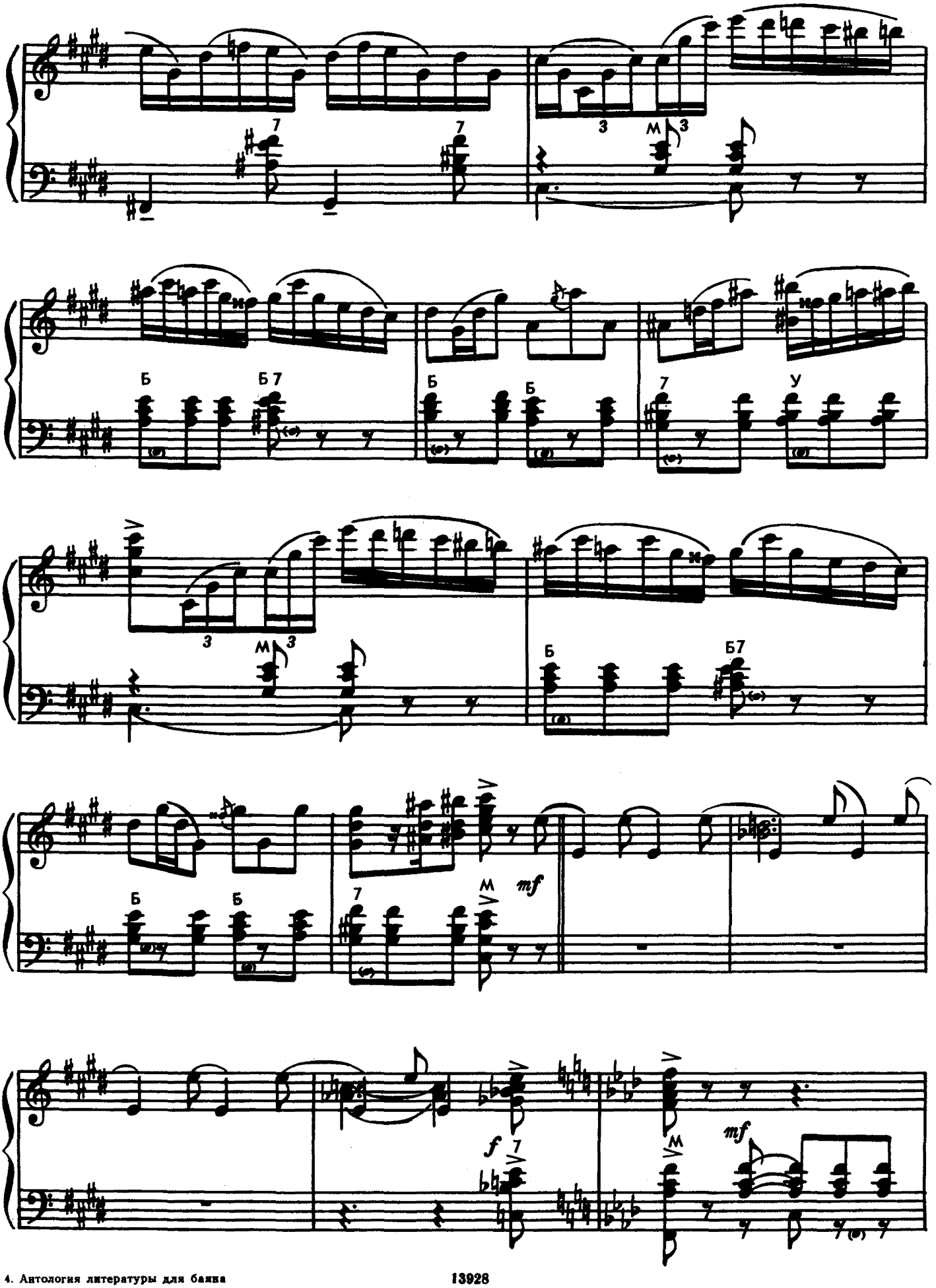
Скерцо

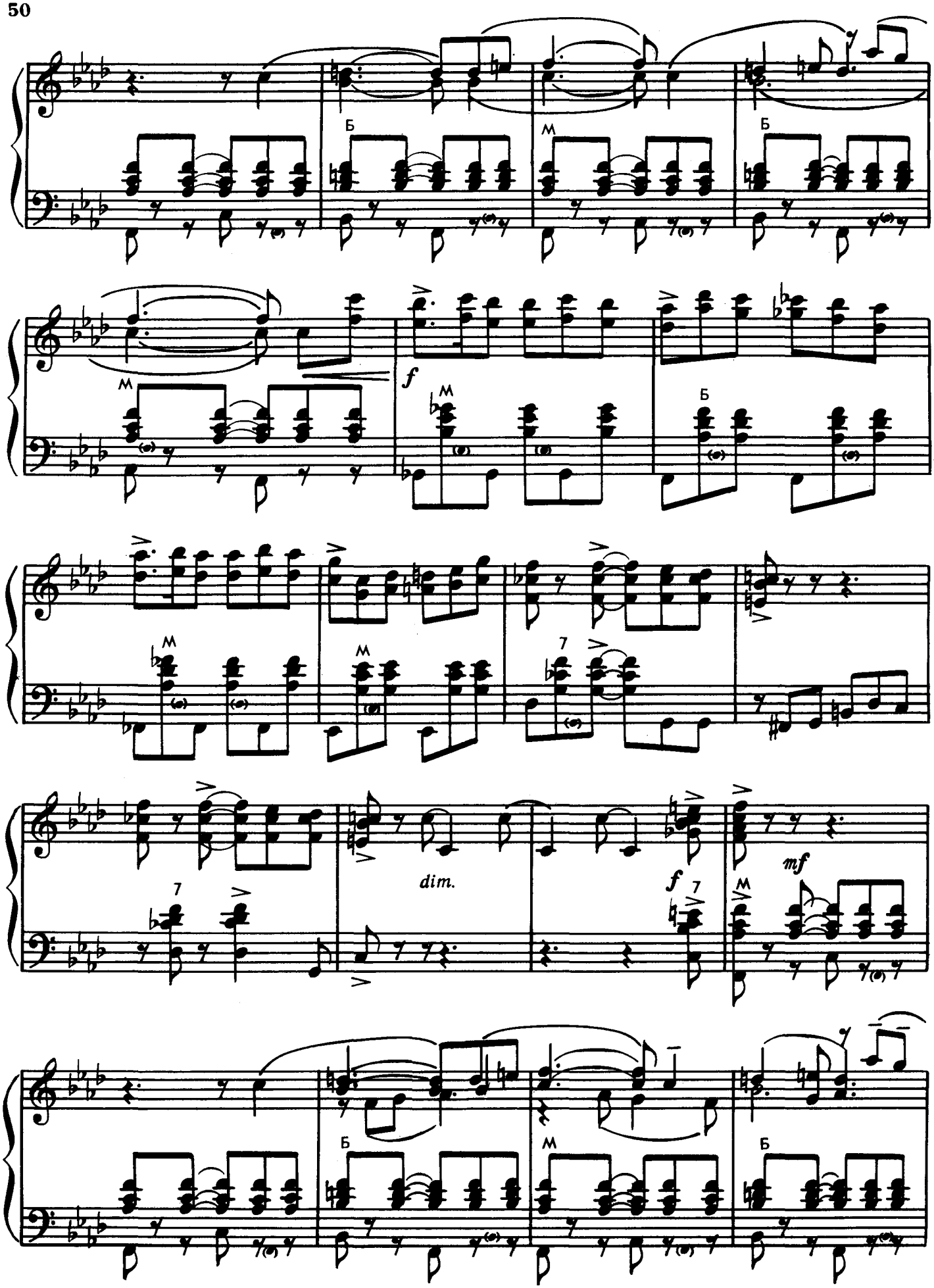
Scherzo

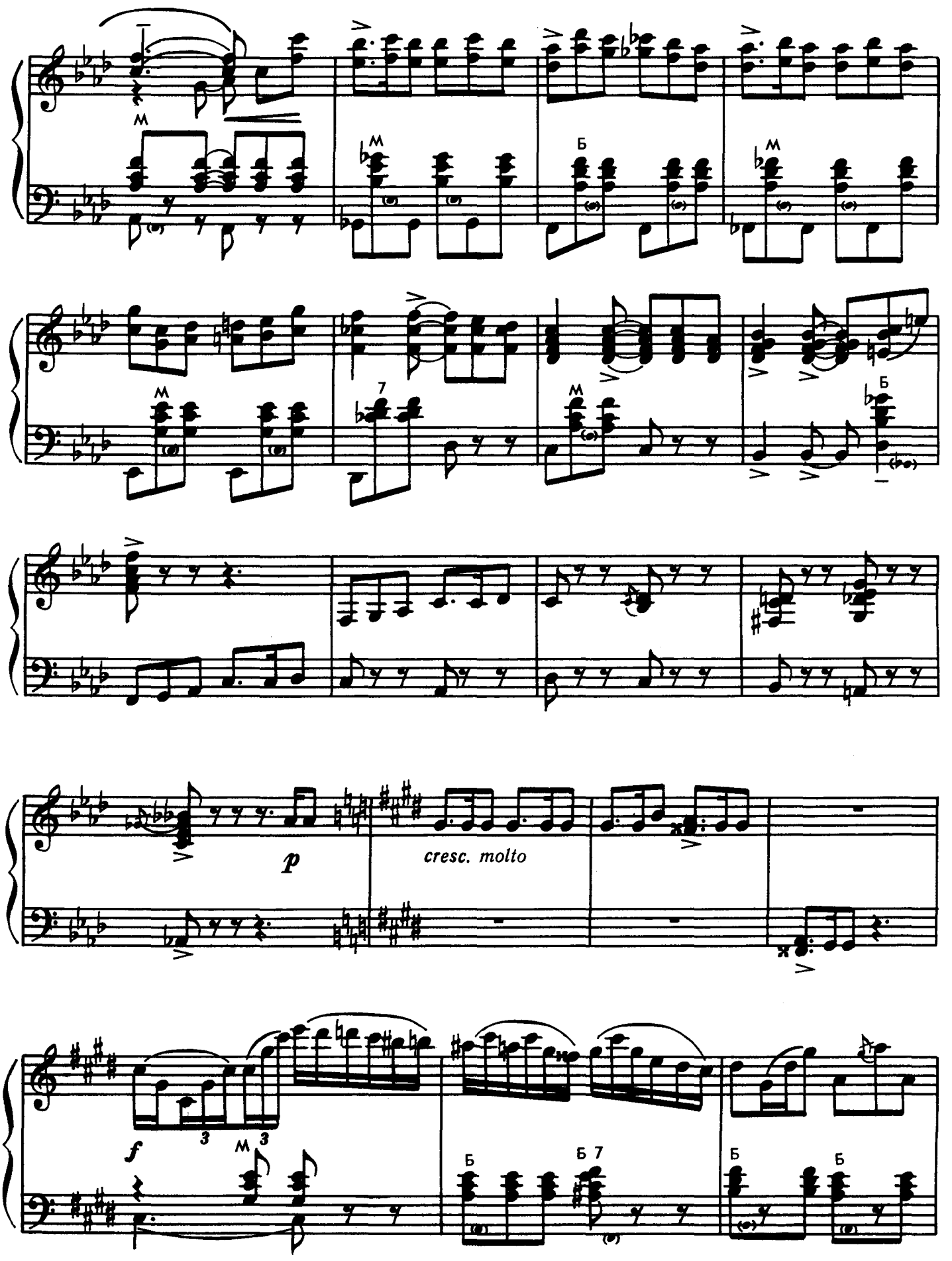
Allegro vivace (♩.=108)

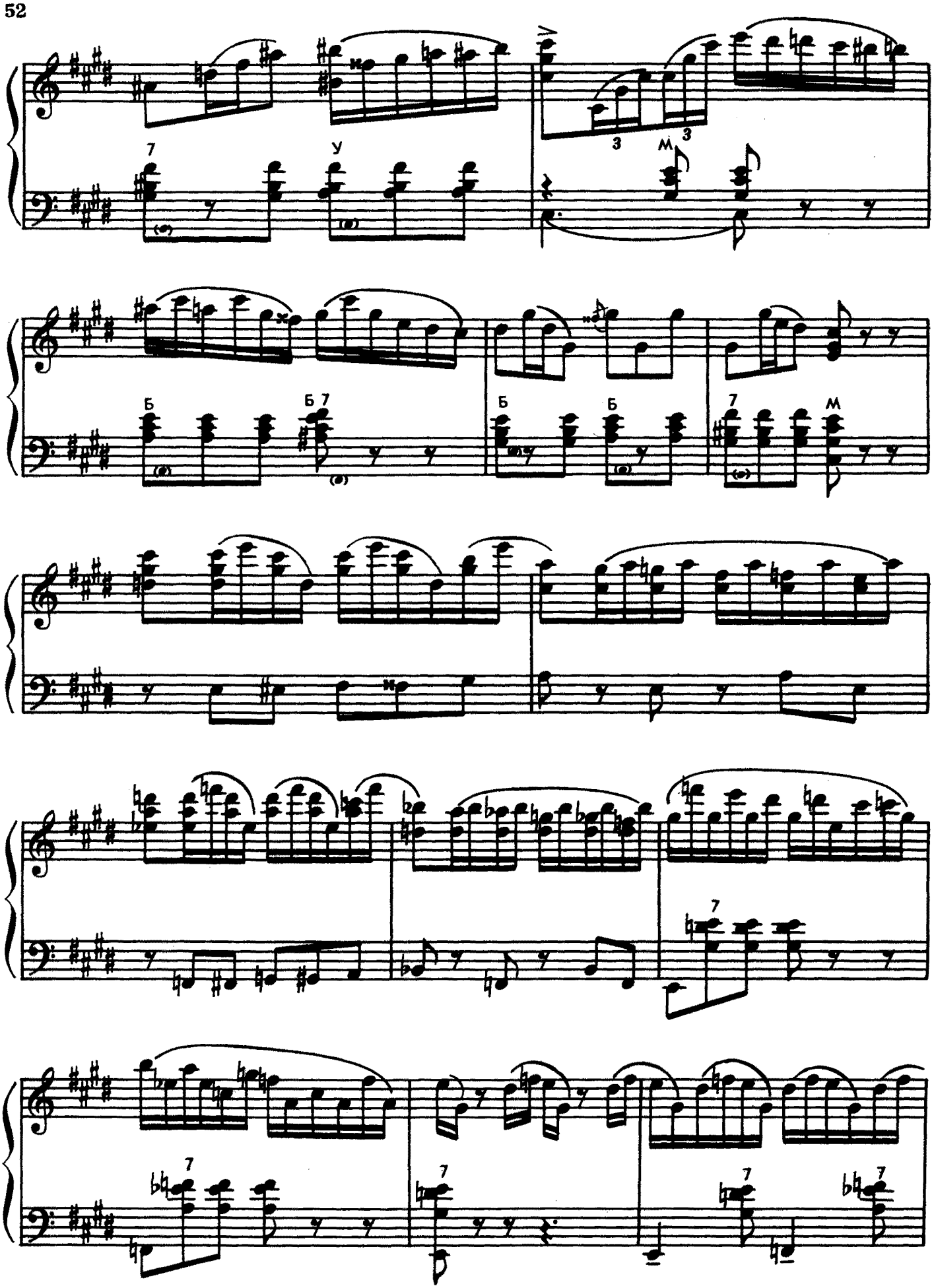


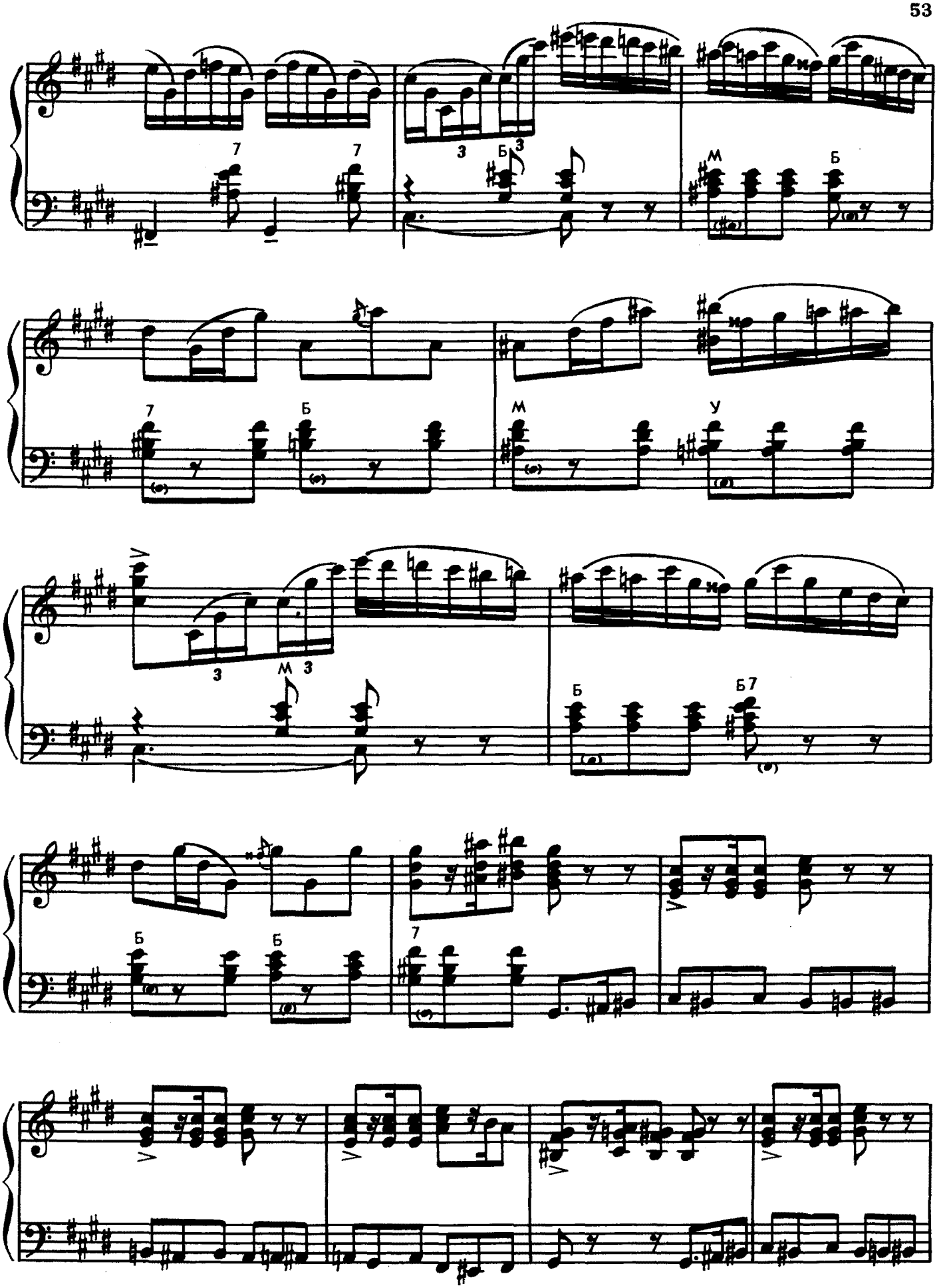

Б
Б7
Б
Б
7
М
7
7
7
7
7

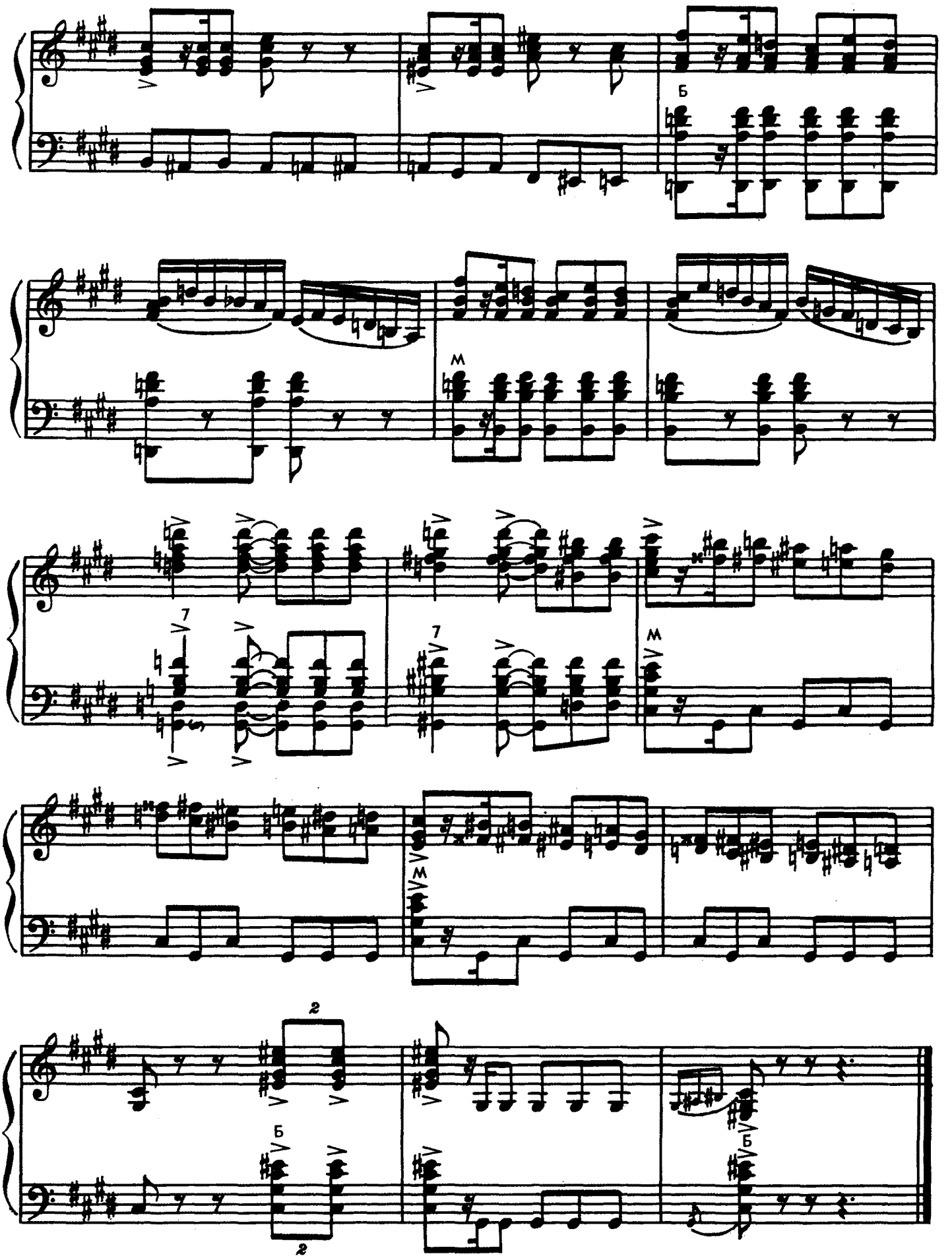

7
7
3
М
3
Б
Б 7
Б
Б
7
У
3
М
3
Б
Б 7
Б
Б
7
М
mf
f
7
М
mf


Б
М
Б
f
М
М
Б
М
М
7
7
dim.
f
7
mf
М
Б
М
Б


M
M
Б
M
M
7
M
Б
p
cresc. molto
f
3
M
3
Б
Б 7
Б
Б


7
У
3
М
3
Б
Б 7
Б
Б
7
М
7
7
7
7
7


7
7
3
Б
3
М
Б
7
Б
М
У
3
М
3
Б
Б7
Б
Б
7


Б
М
7
М
2
Б

Д. Матюшкову

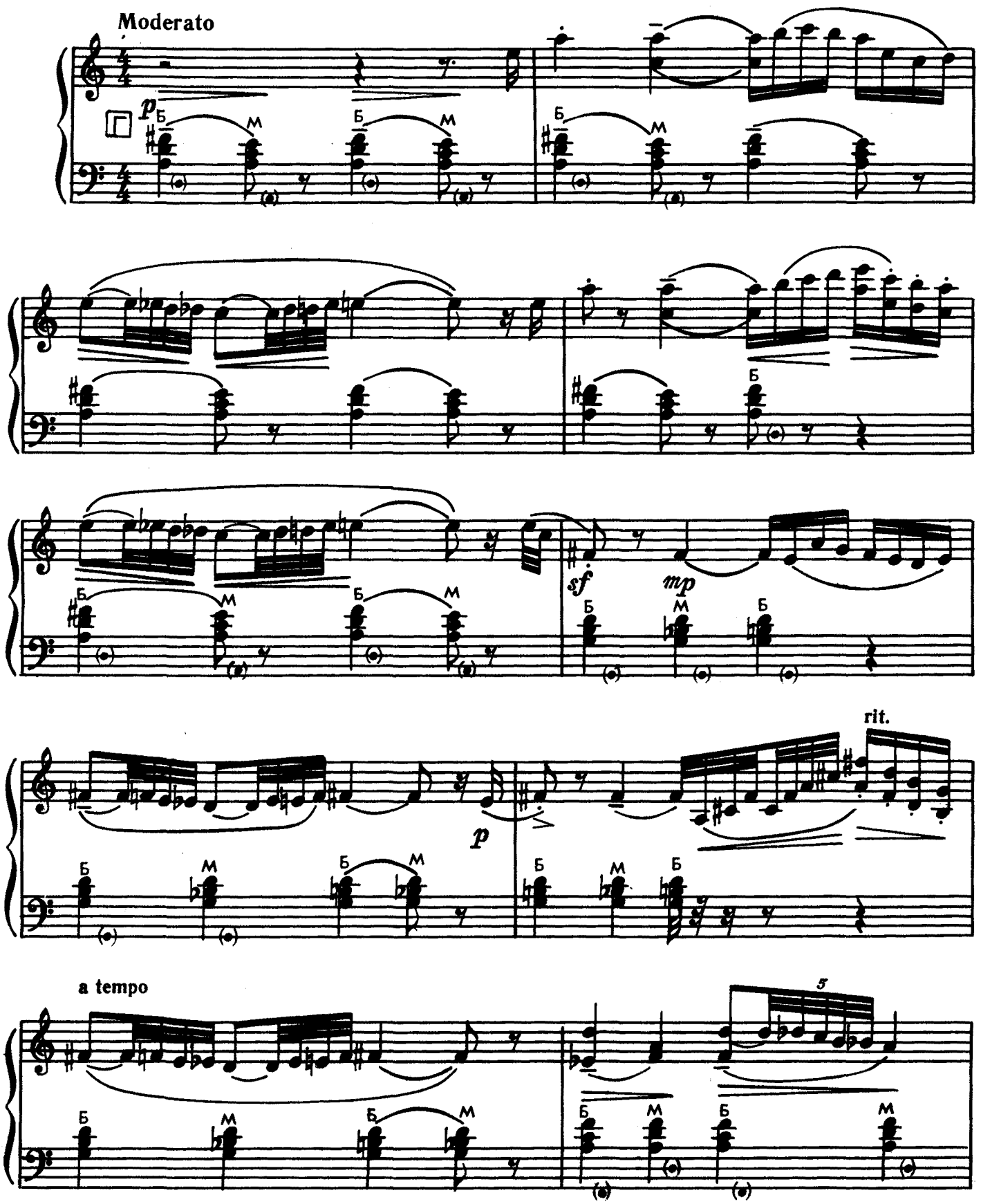
КАПРИЧЧИО

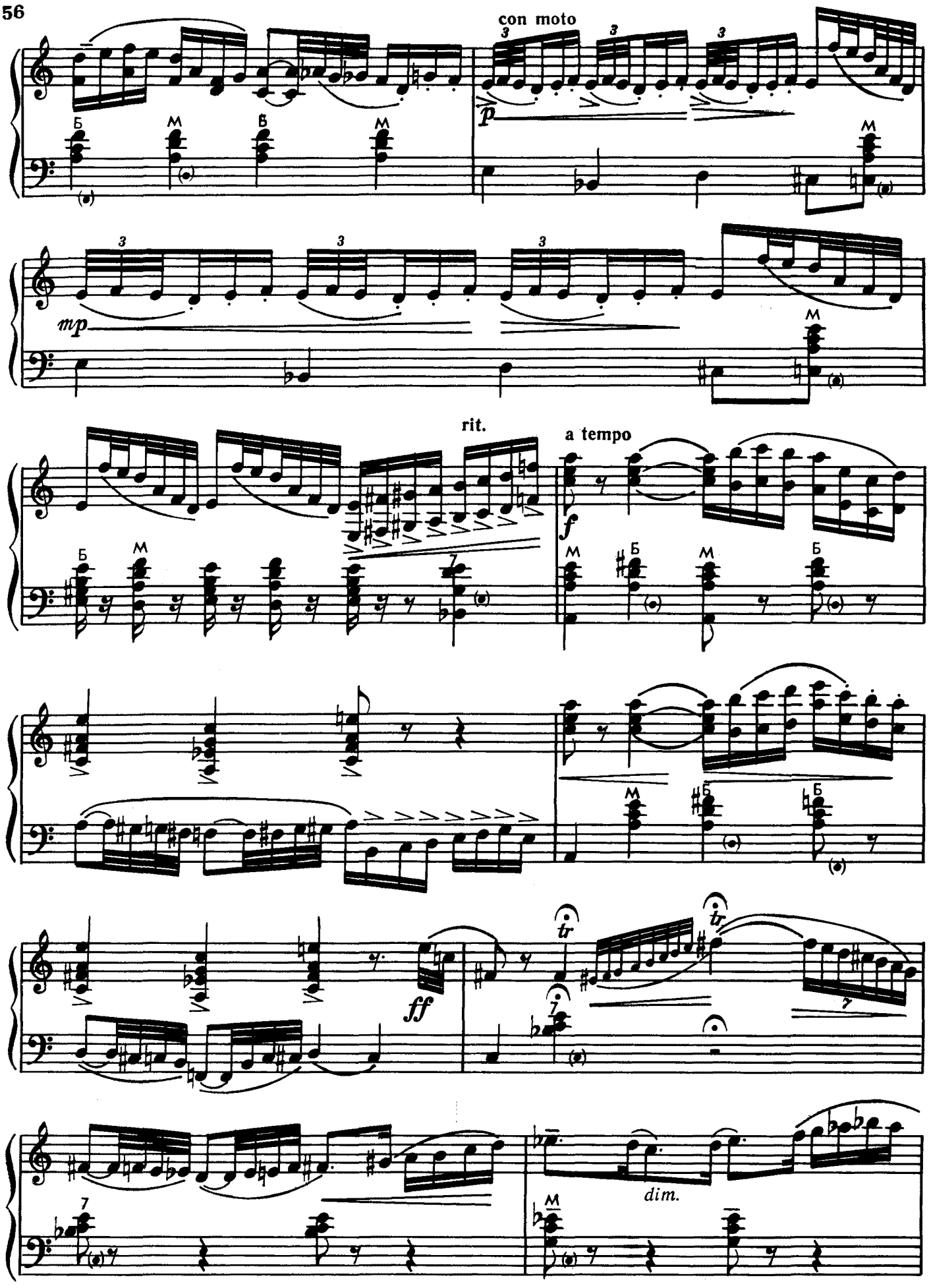
(1960)

To D. Matyushkov

CAPRICCIO

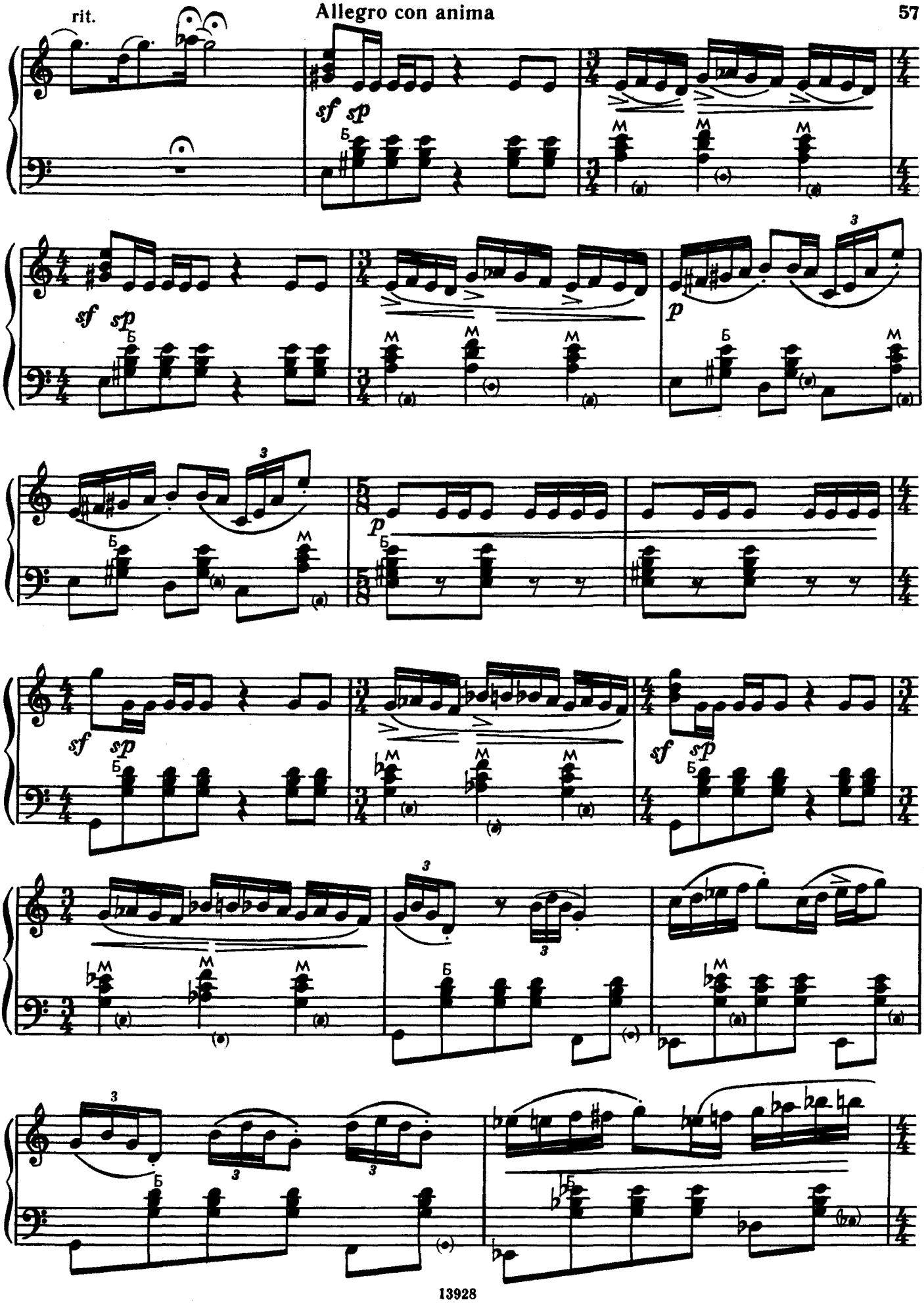
А. РЕПНИКОВ
A. REPNIKOV

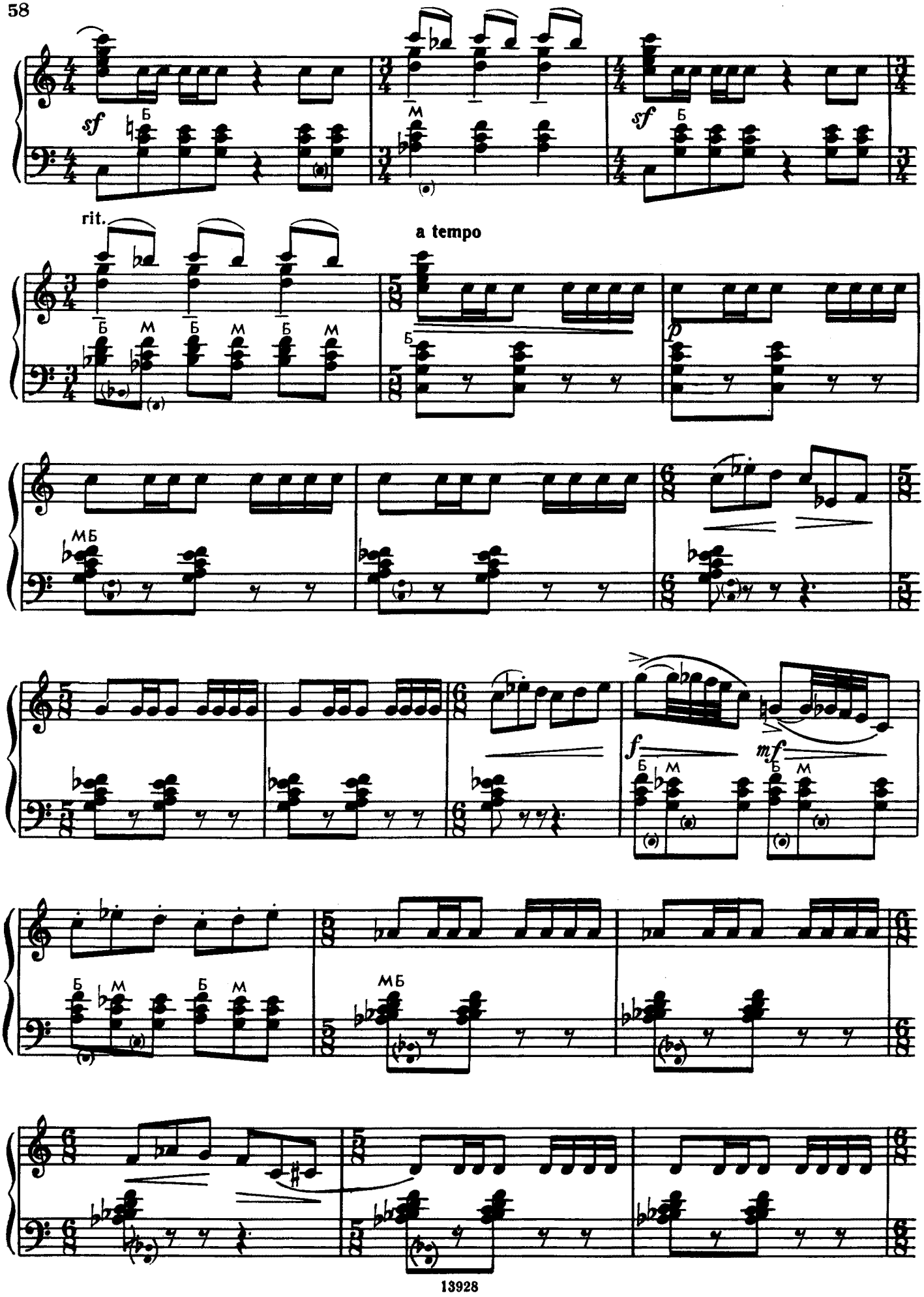


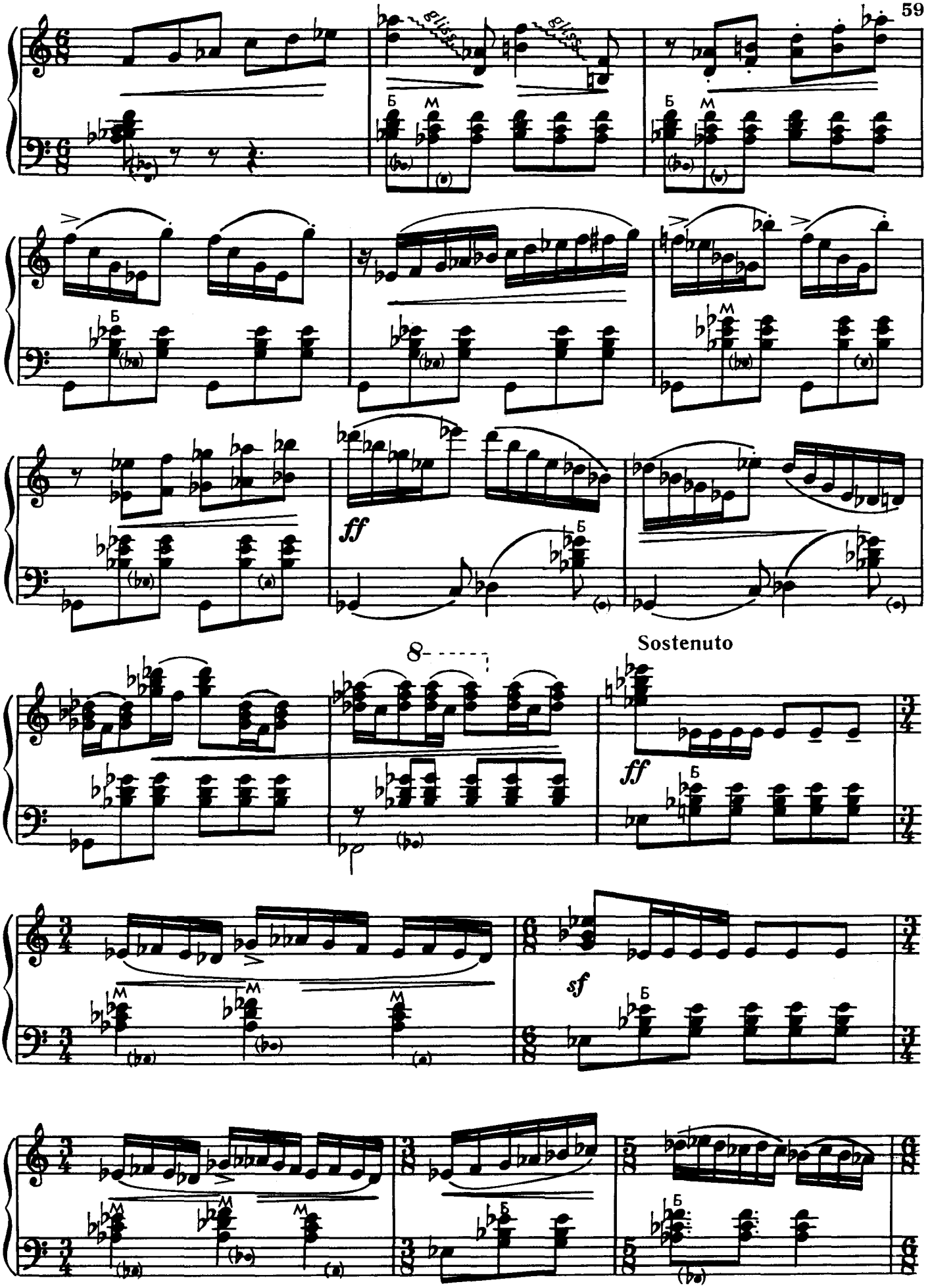

con moto
p
mp
rit.
a tempo
f
ff
tr
dim.

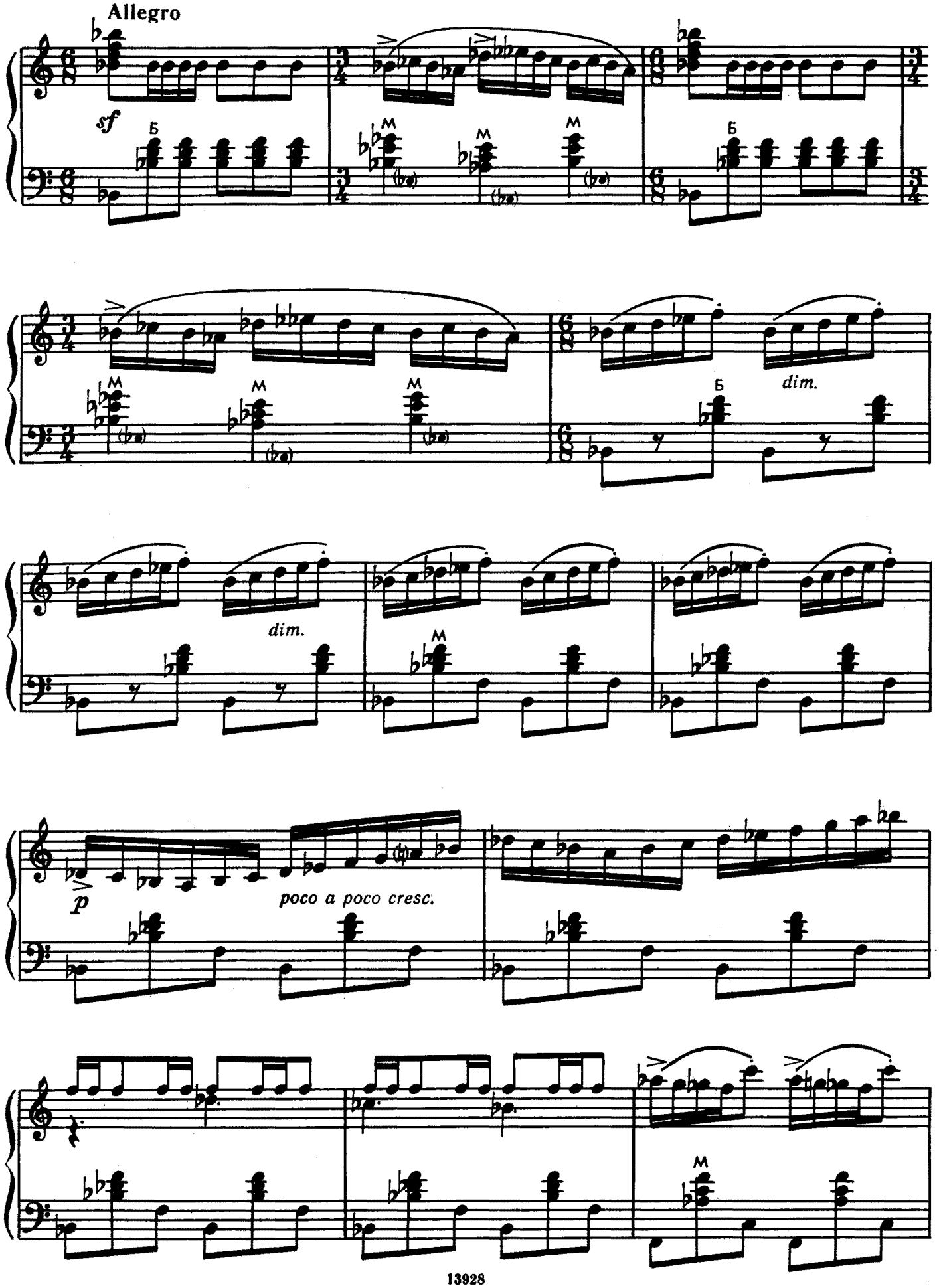
rit.

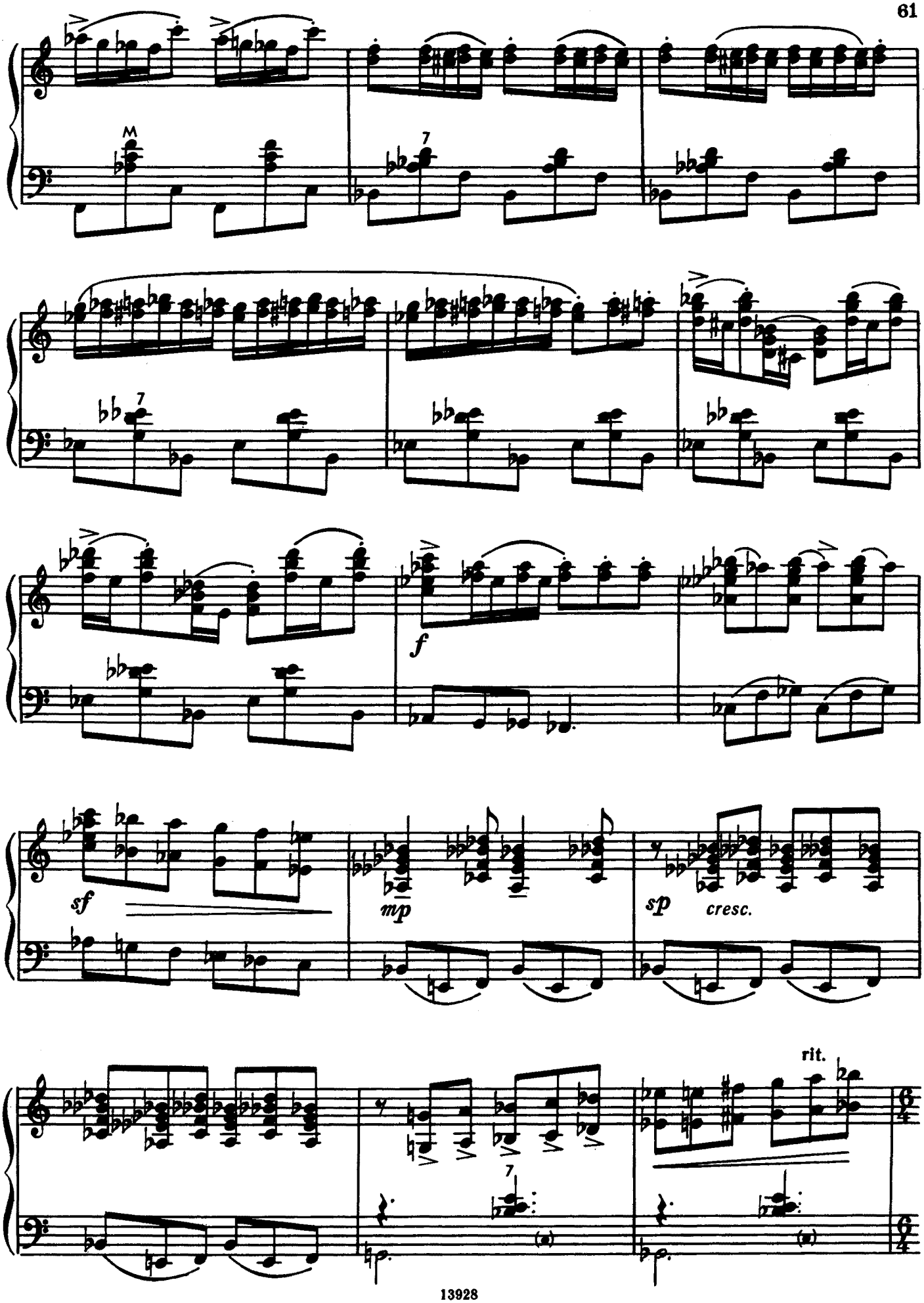
Allegro con anima

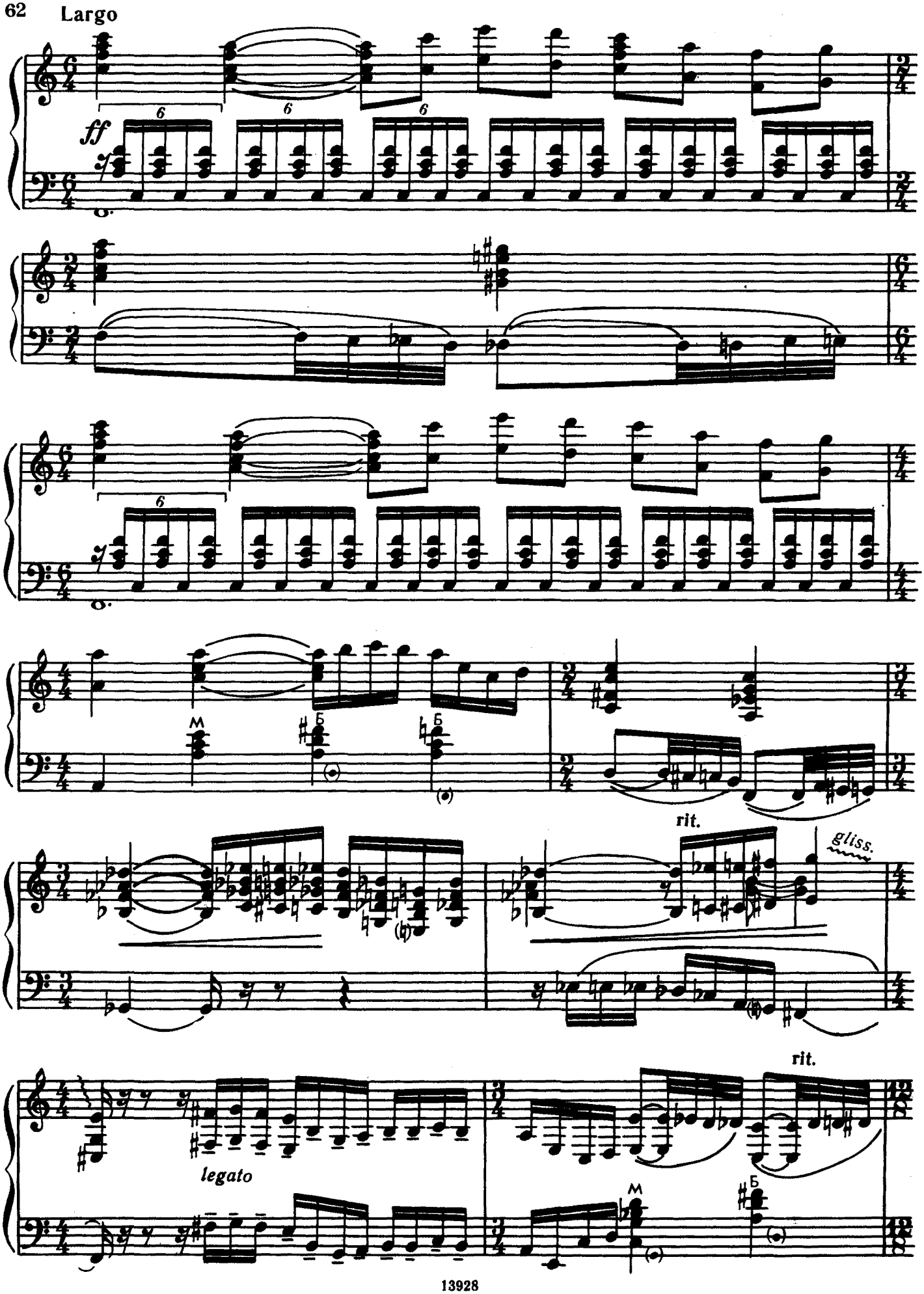


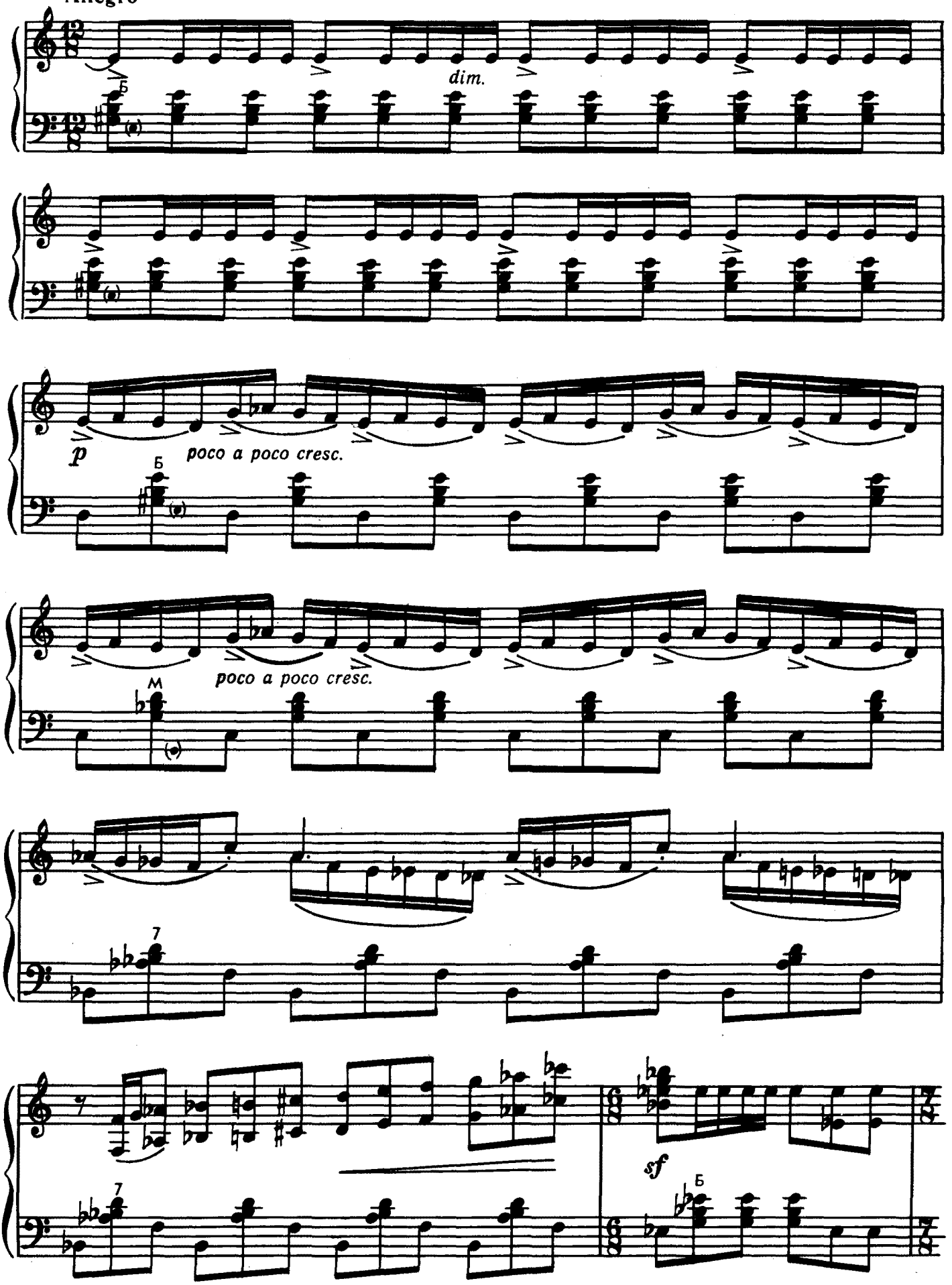

sf
Б
М
sf
Б
rit.
a tempo
Б М Б М Б М
Б
p
МБ
f
mf
Б М
Б М Б М
МБ

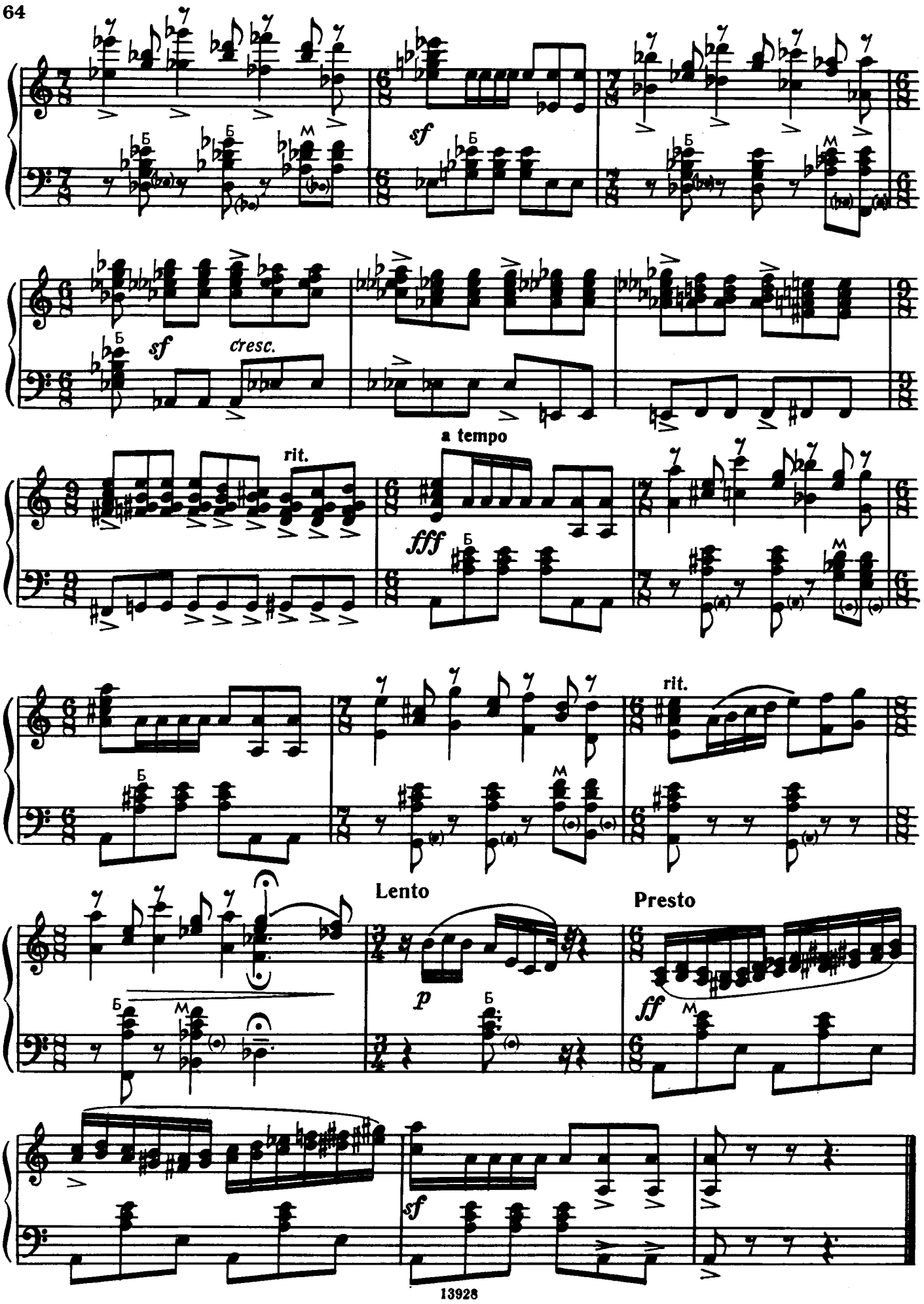

Б
М
ff
8
Sostenuto
ff
sf


Allegro
sf
dim.
dim.
p
poco a poco cresc.


M
7
7
f
sf
mp
sp
cresc.
rit.


Largo
ff
M
Б
Б
rit.
gliss.
rit.
legato
M
Б

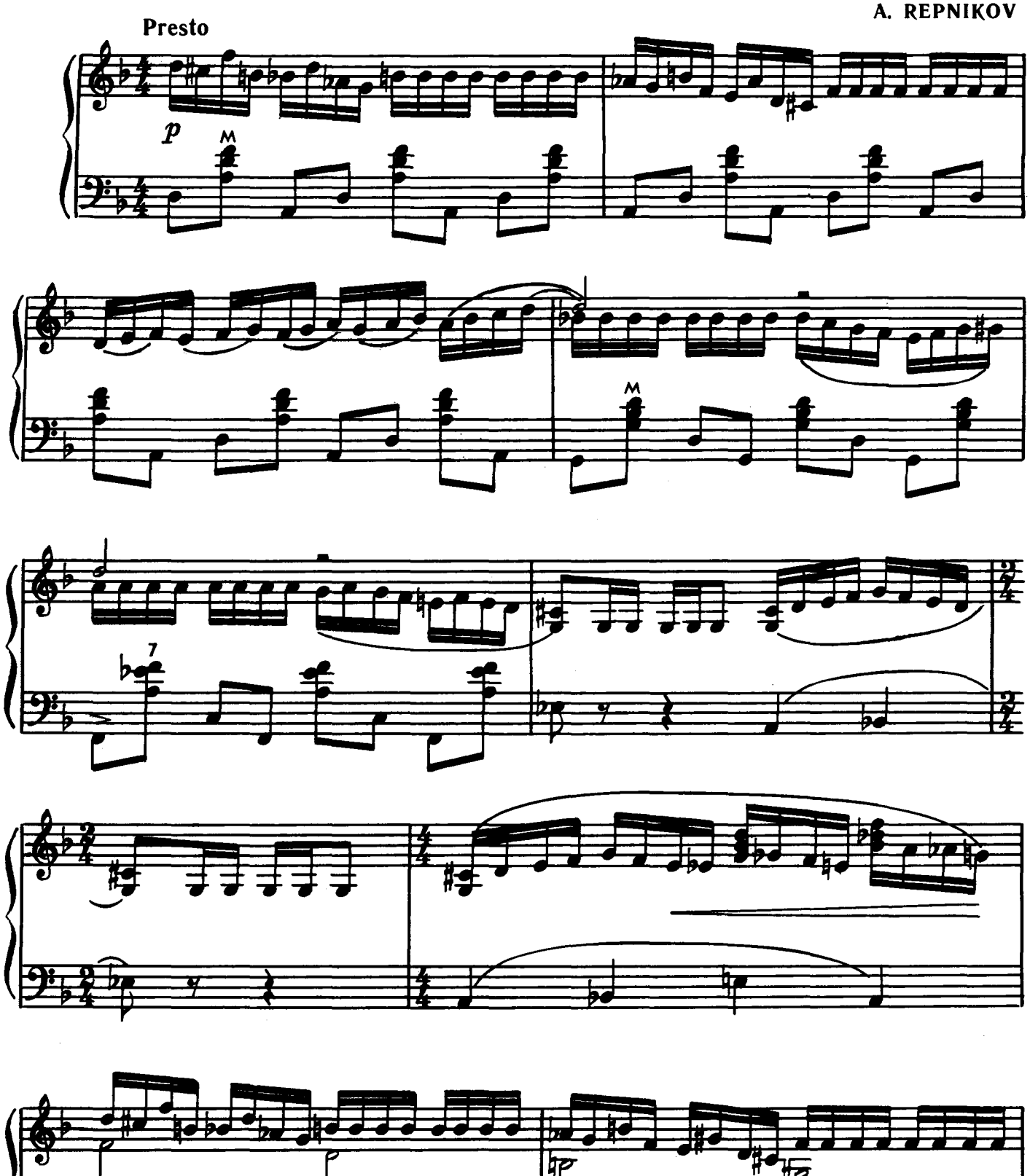

dim.
p
poco a poco cresc.
poco a poco cresc.
sf

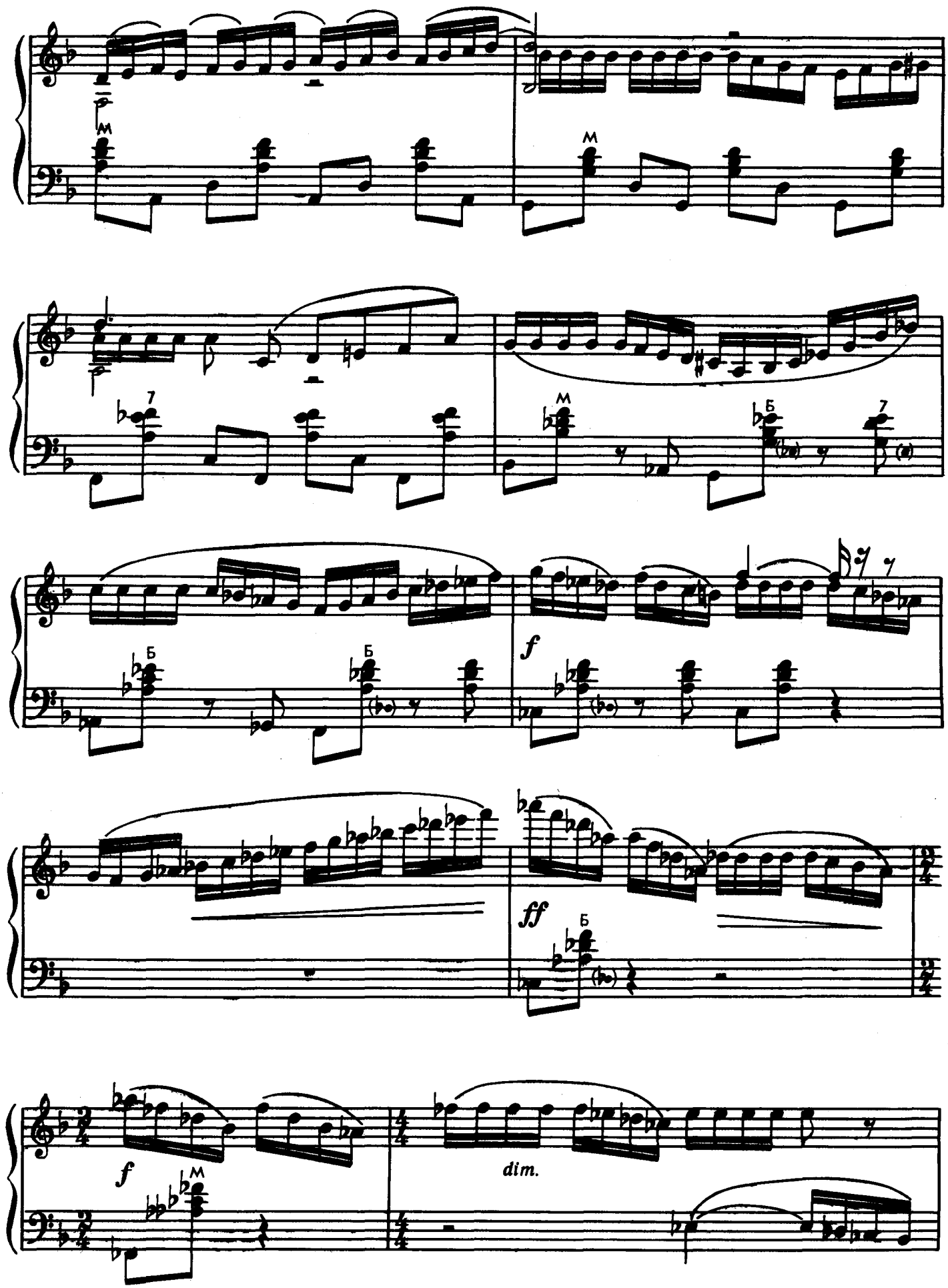

sf
sf
cresc.
a tempo
rit.
fff
rit.
Lento
p
Presto
ff
sf

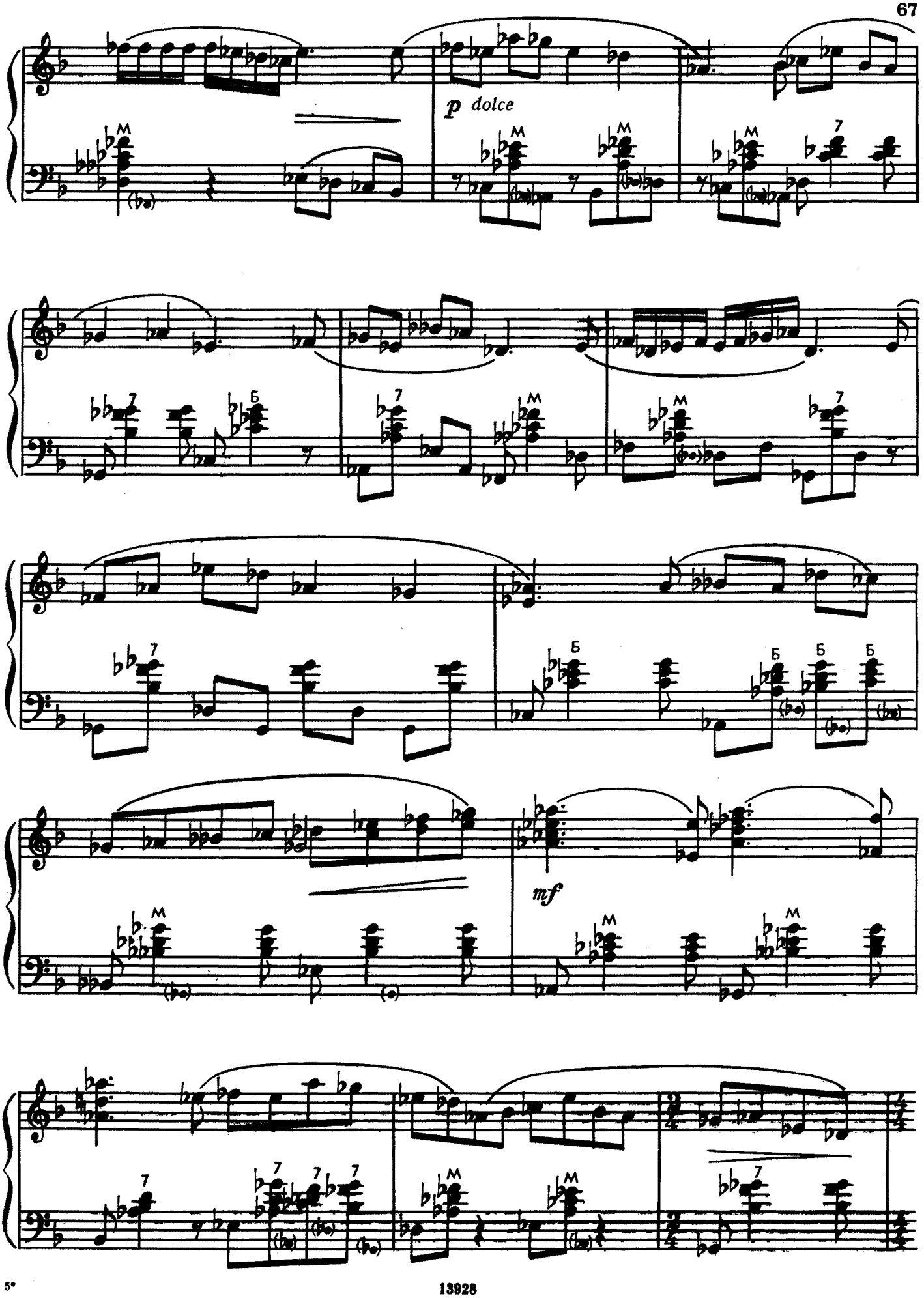
СКЕРЦО (1962) SCHERZO

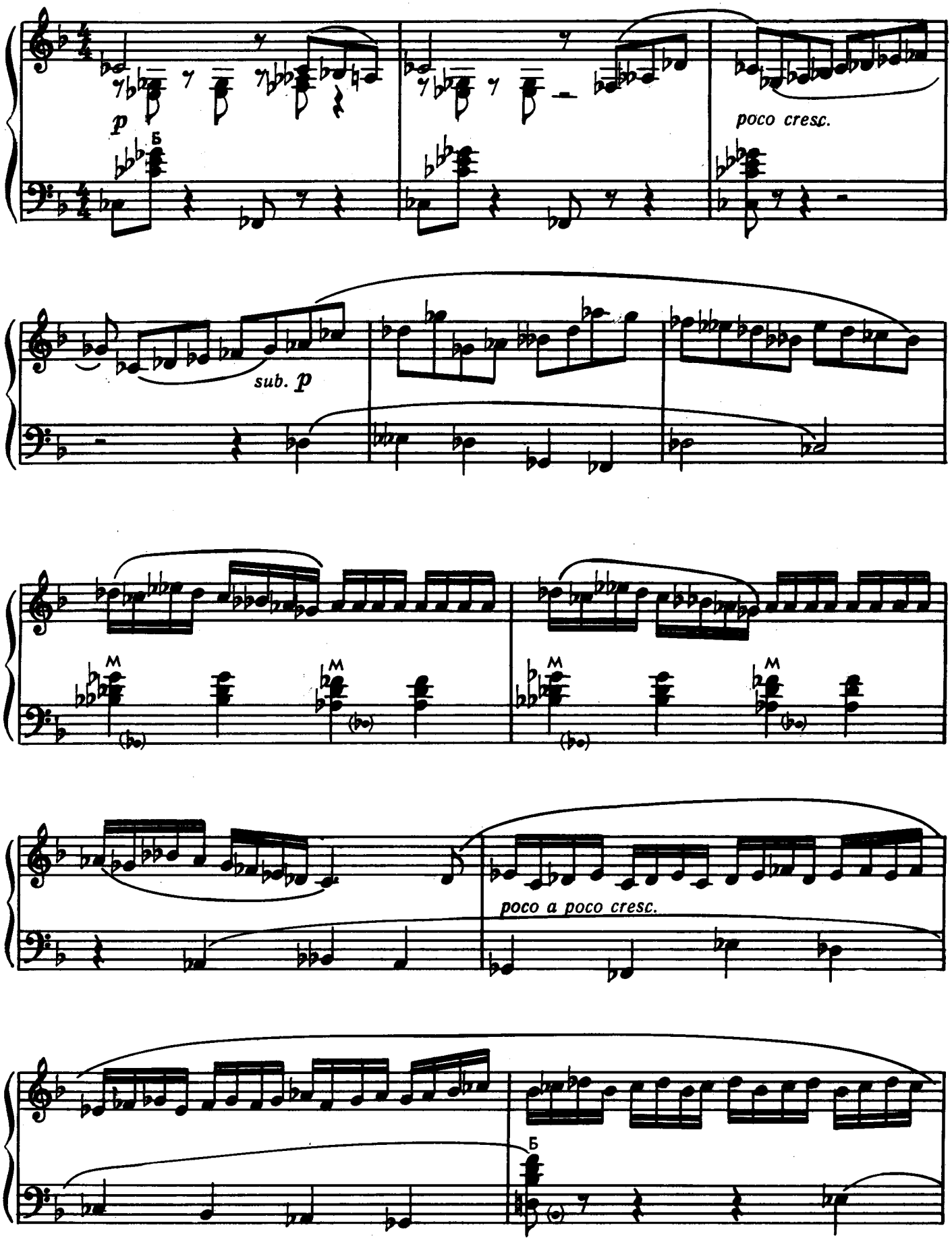
А. РЕПНИКОВ
A. REPNIKOV

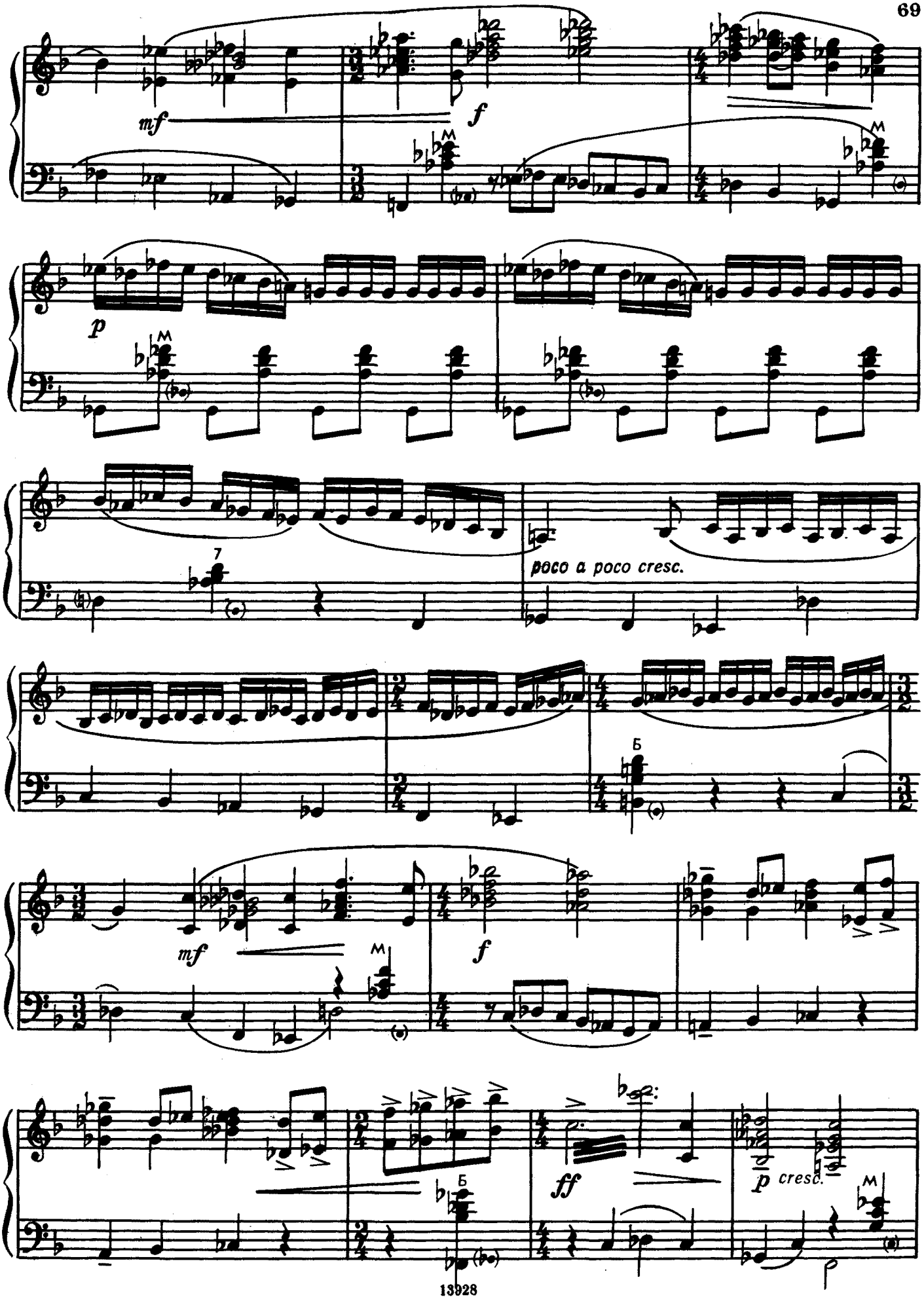
Presto

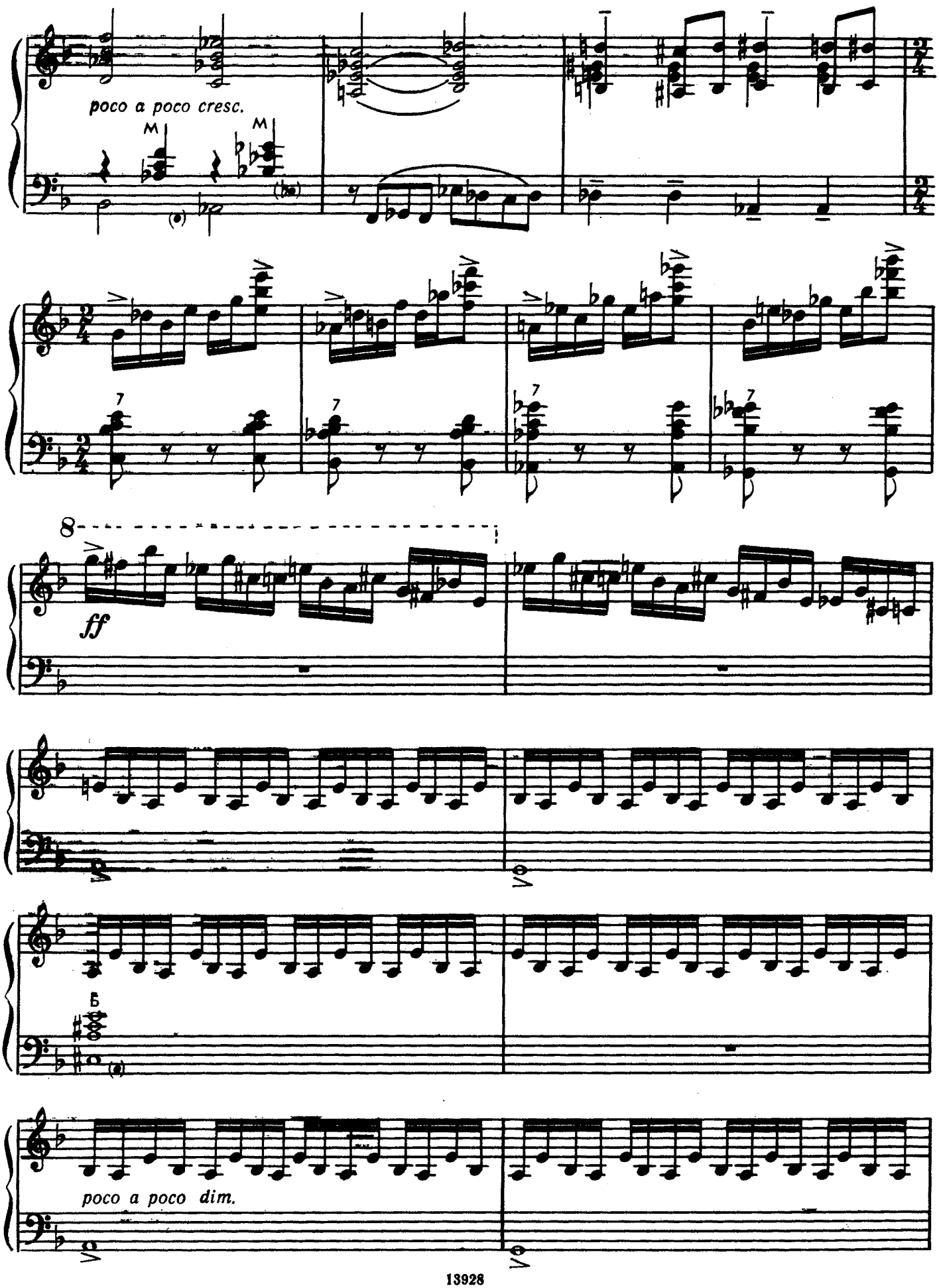


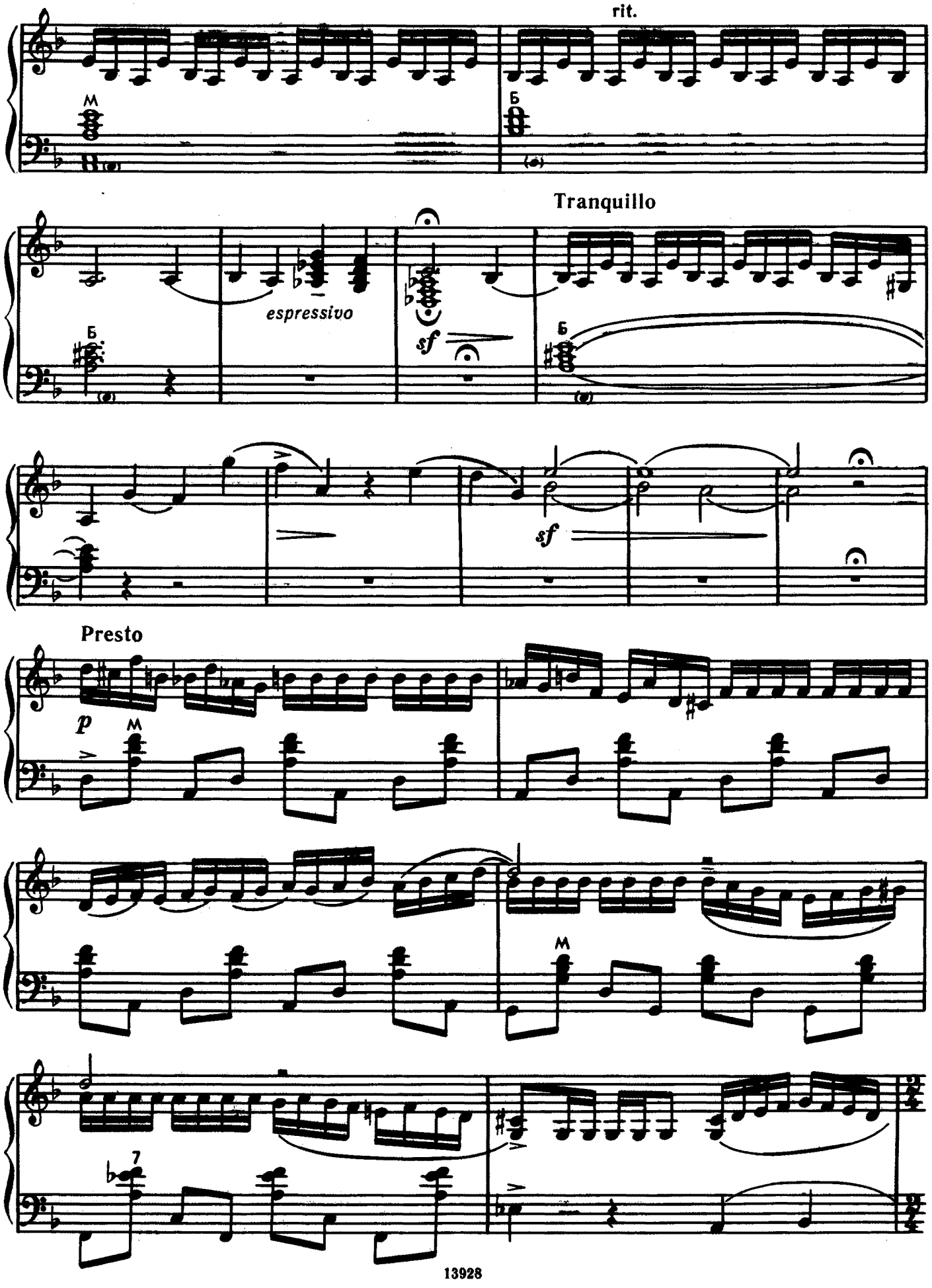

M
M
7
M
Б
7
Б
Б
f
ff
Б
f
M
dim.

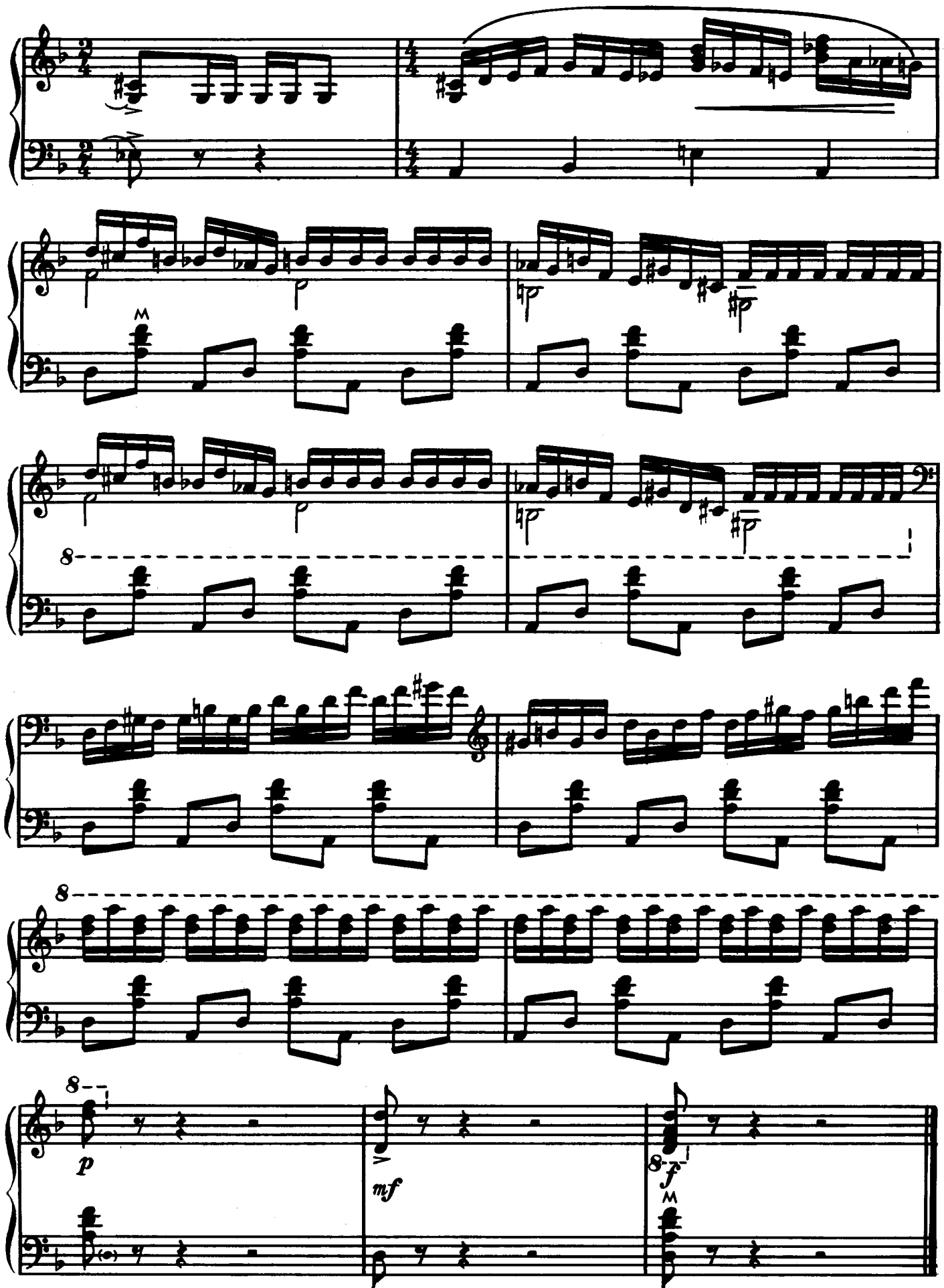

p dolce
mf


p
poco cresc.
sub. p
poco a poco cresc.


mf
f
p
poco a poco cresc.
mf
f
ff
p cresc.

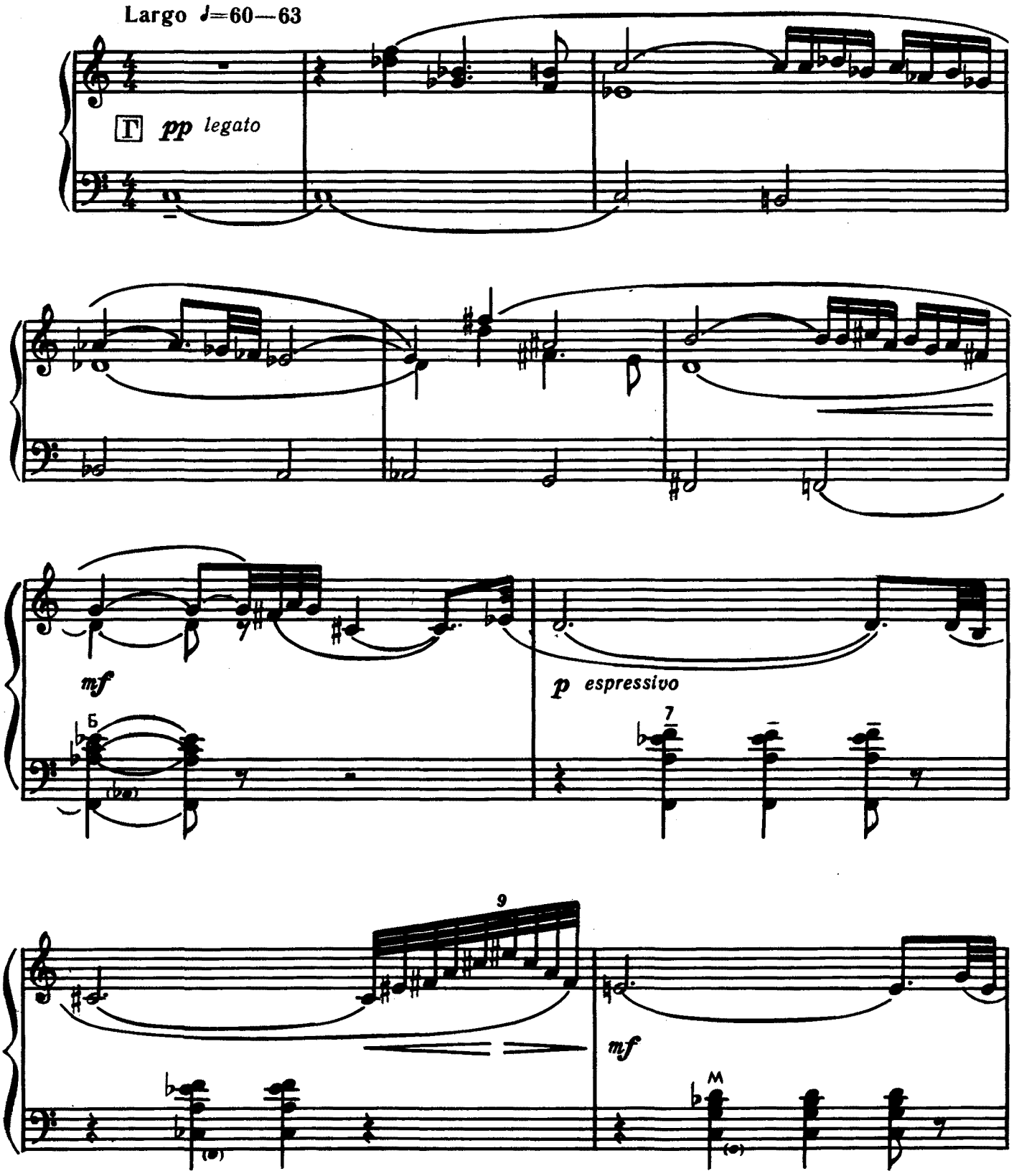

poco a poco cresc.
M
M
7
7
7
7
8
ff
Б
poco a poco dim.

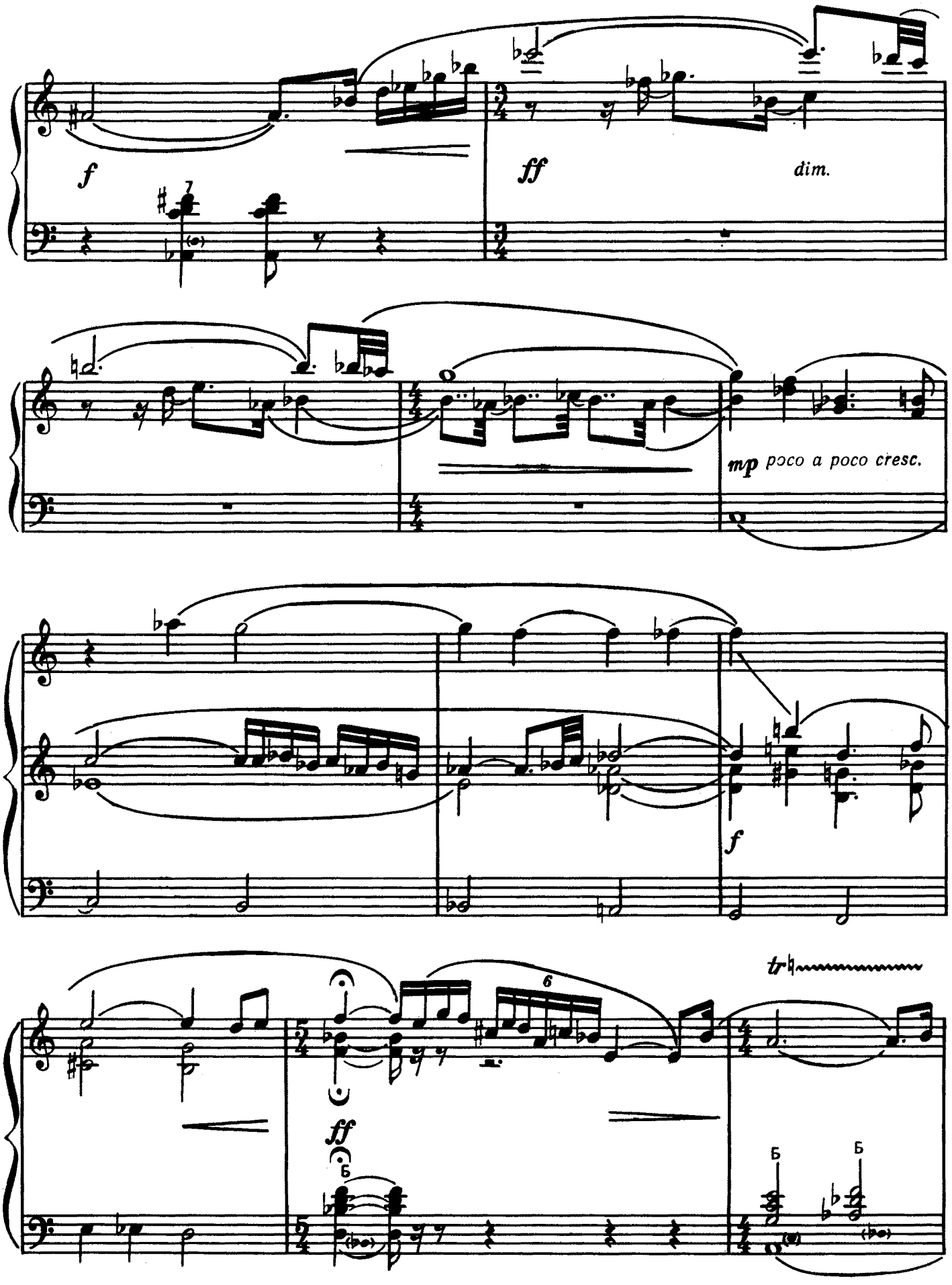

rit.
Tranquillo
espressivo
sf
sf
Presto
p

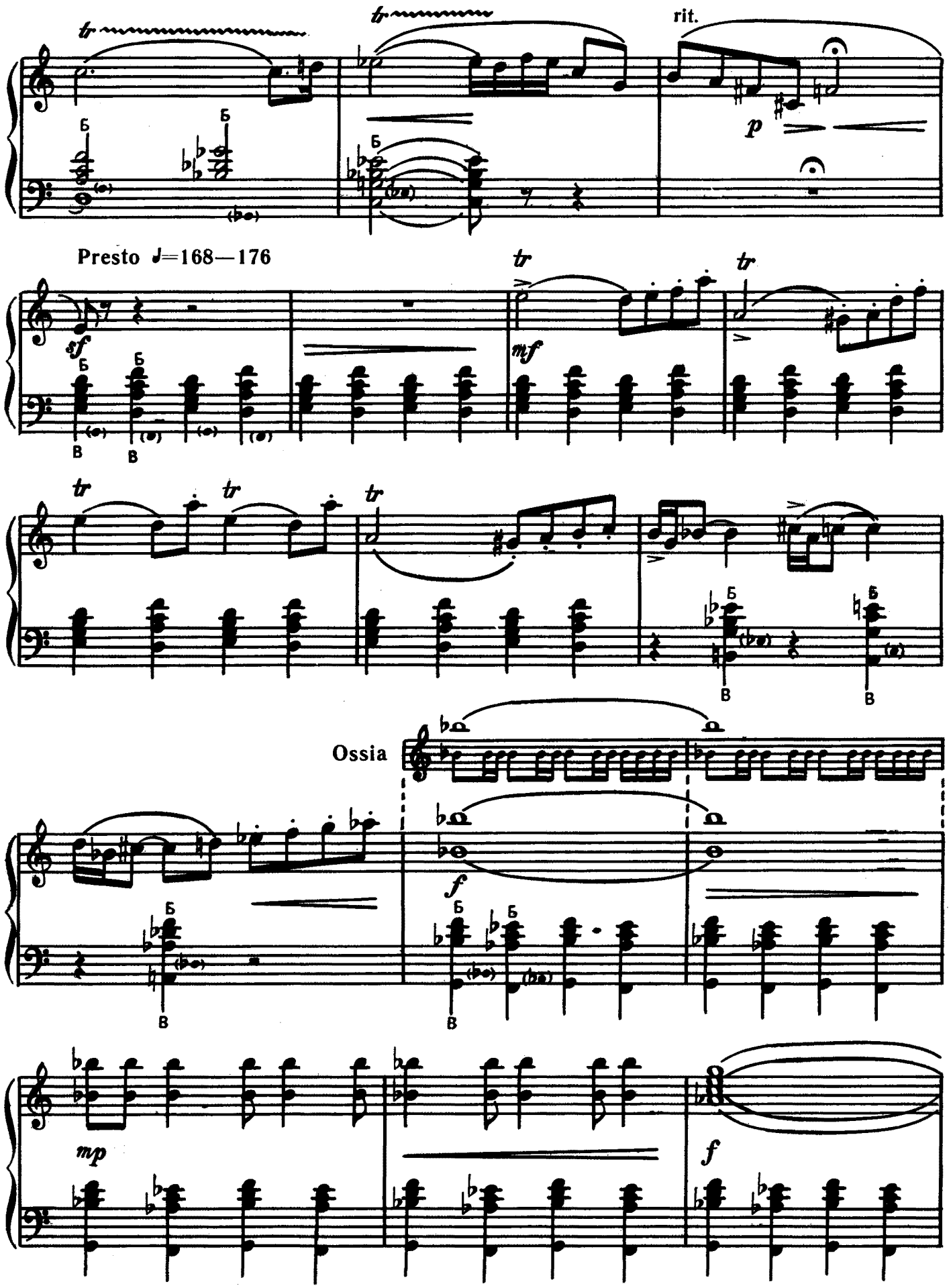

8
8
8
p
mf
8
f

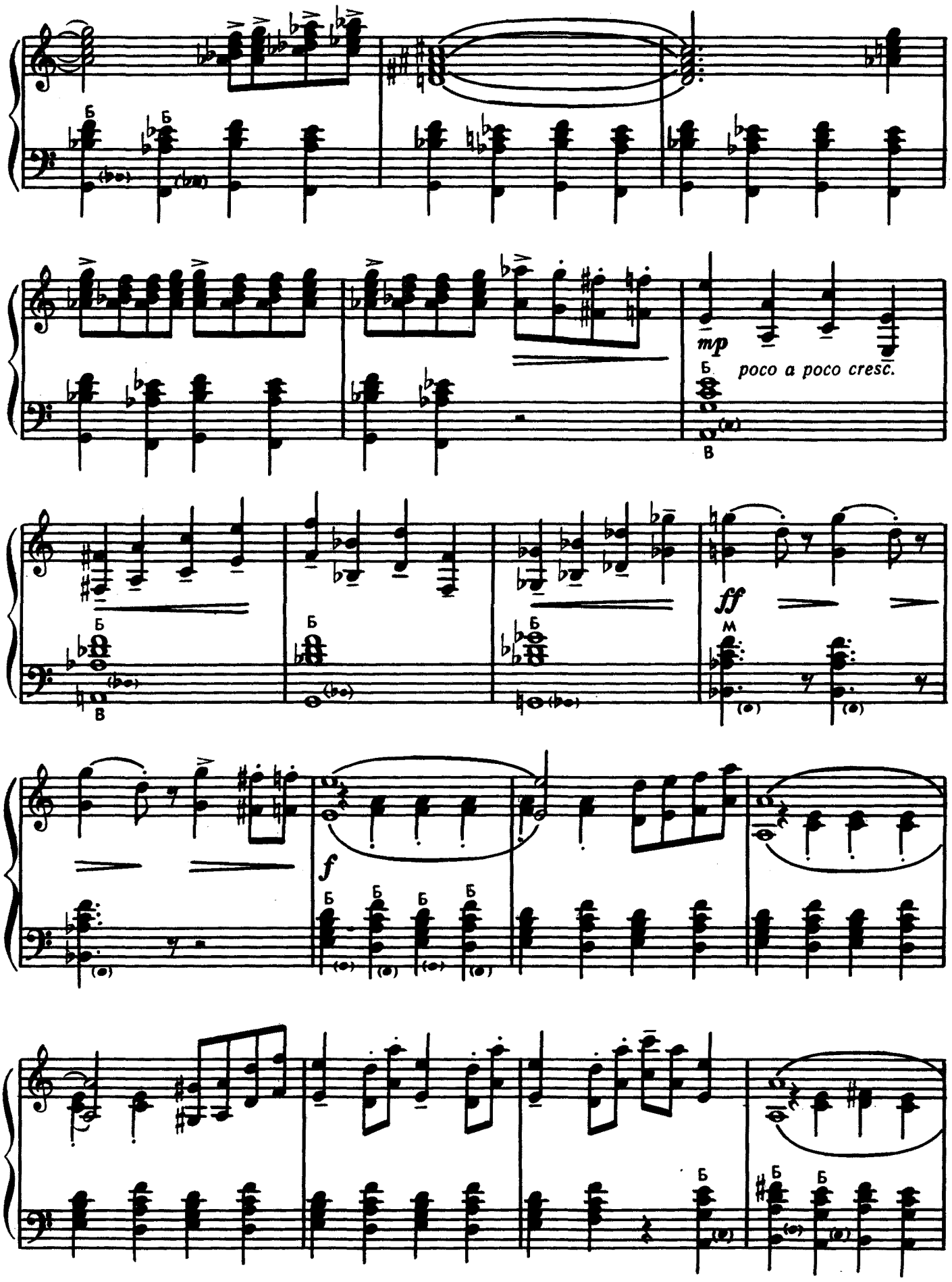
ИМПРОВИЗАЦИЯ (1965) IMPROVISATION

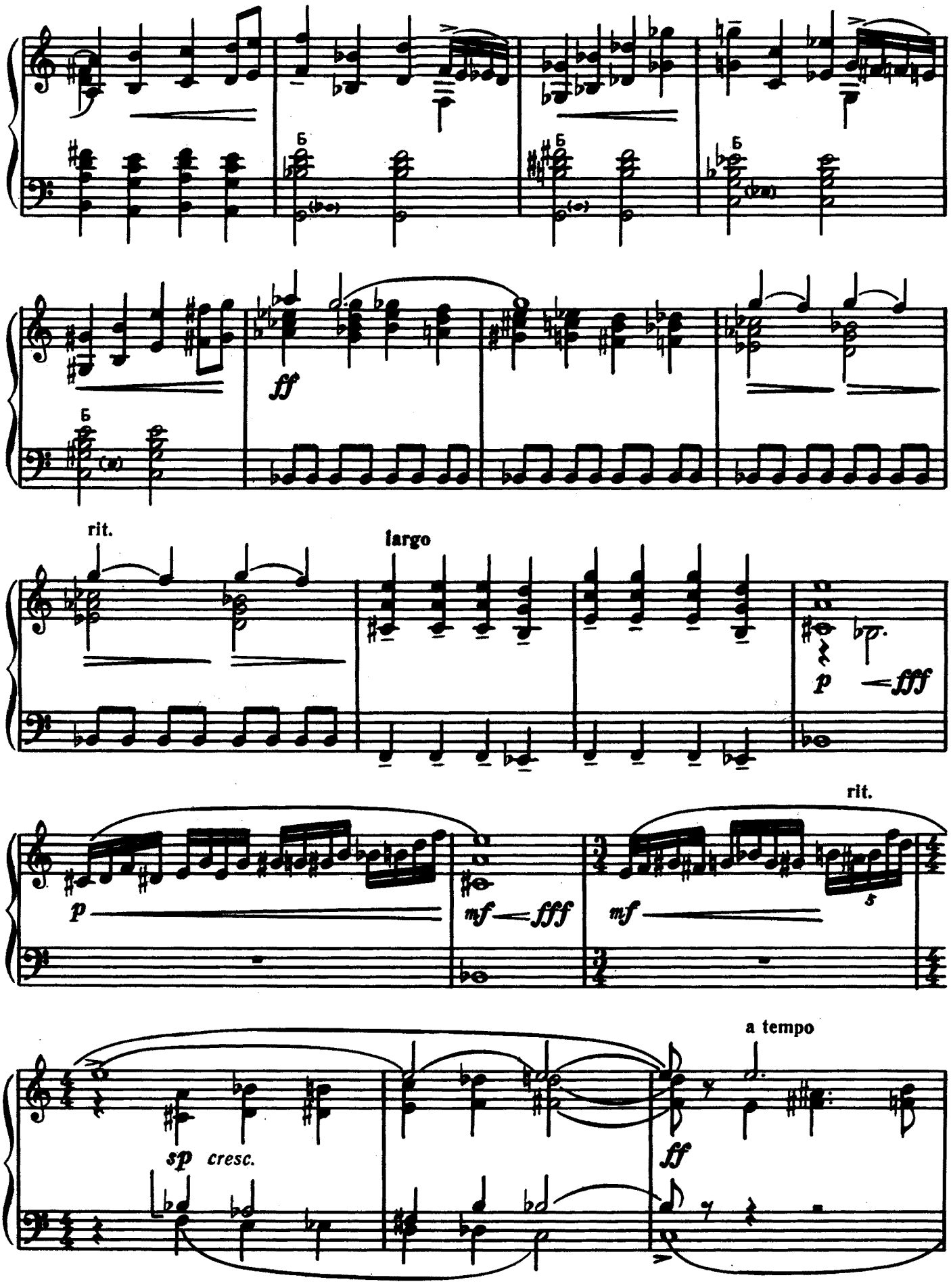
А. РЕПНИКОВ
A. REPNIKOV

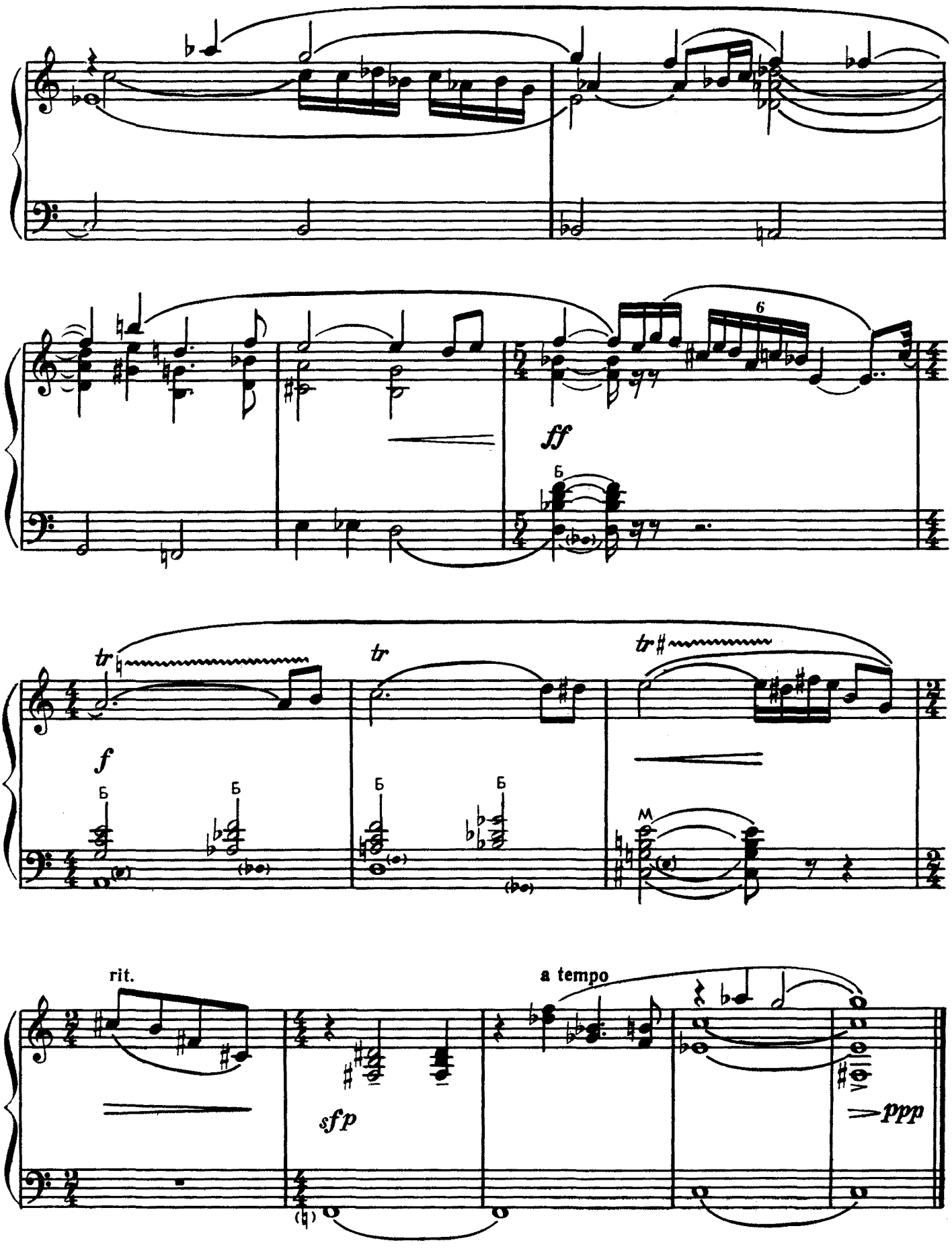



f
ff
dim.
mp poco a poco cresc.
f
tr
ff
Б
Б
Б


tr
tr
rit.
p
Presto ♩=168—176
sf
mf
tr
tr
tr
tr
tr
Ossia
f
mp
f

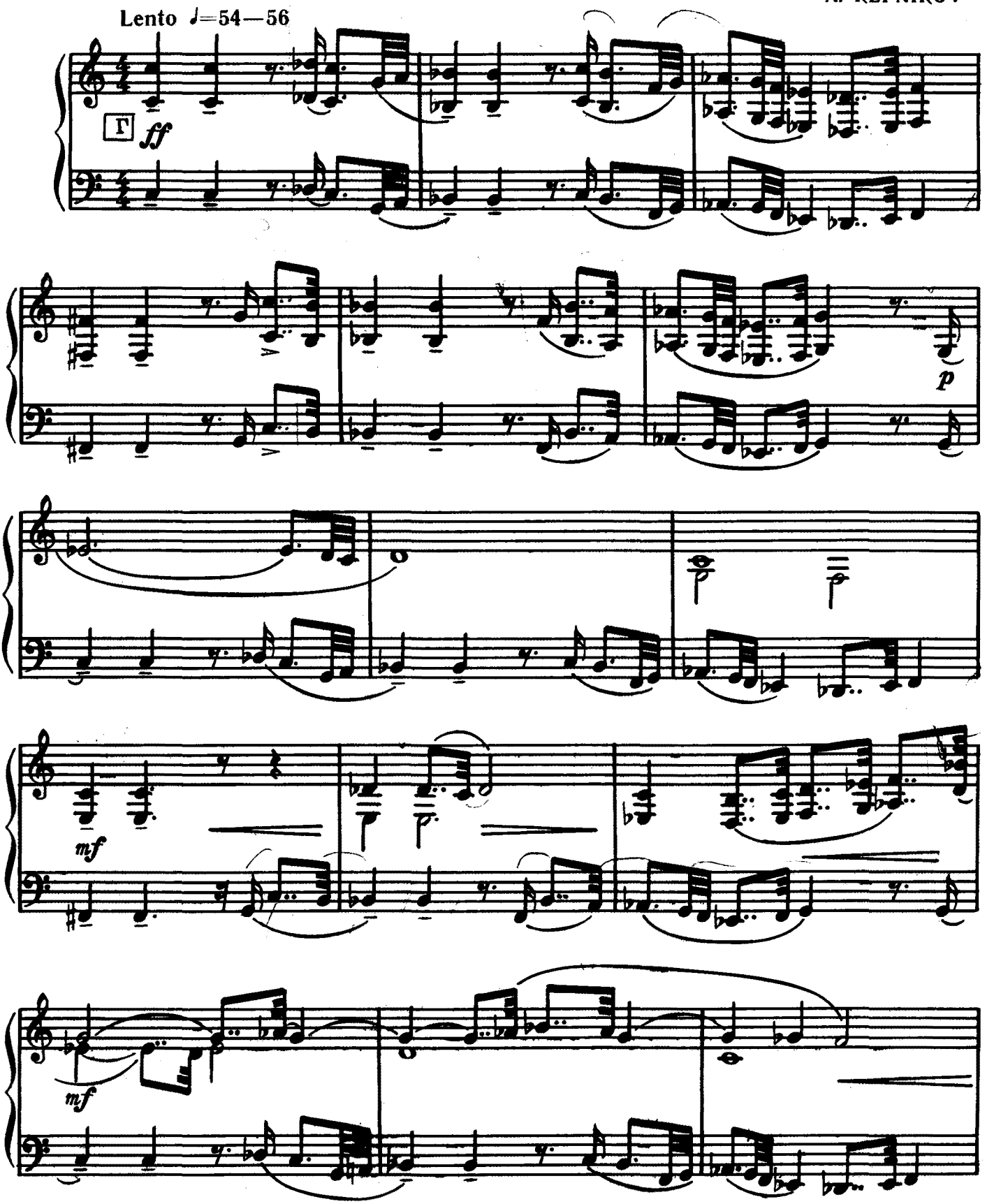

mp
poco a poco cresc.
ff
f

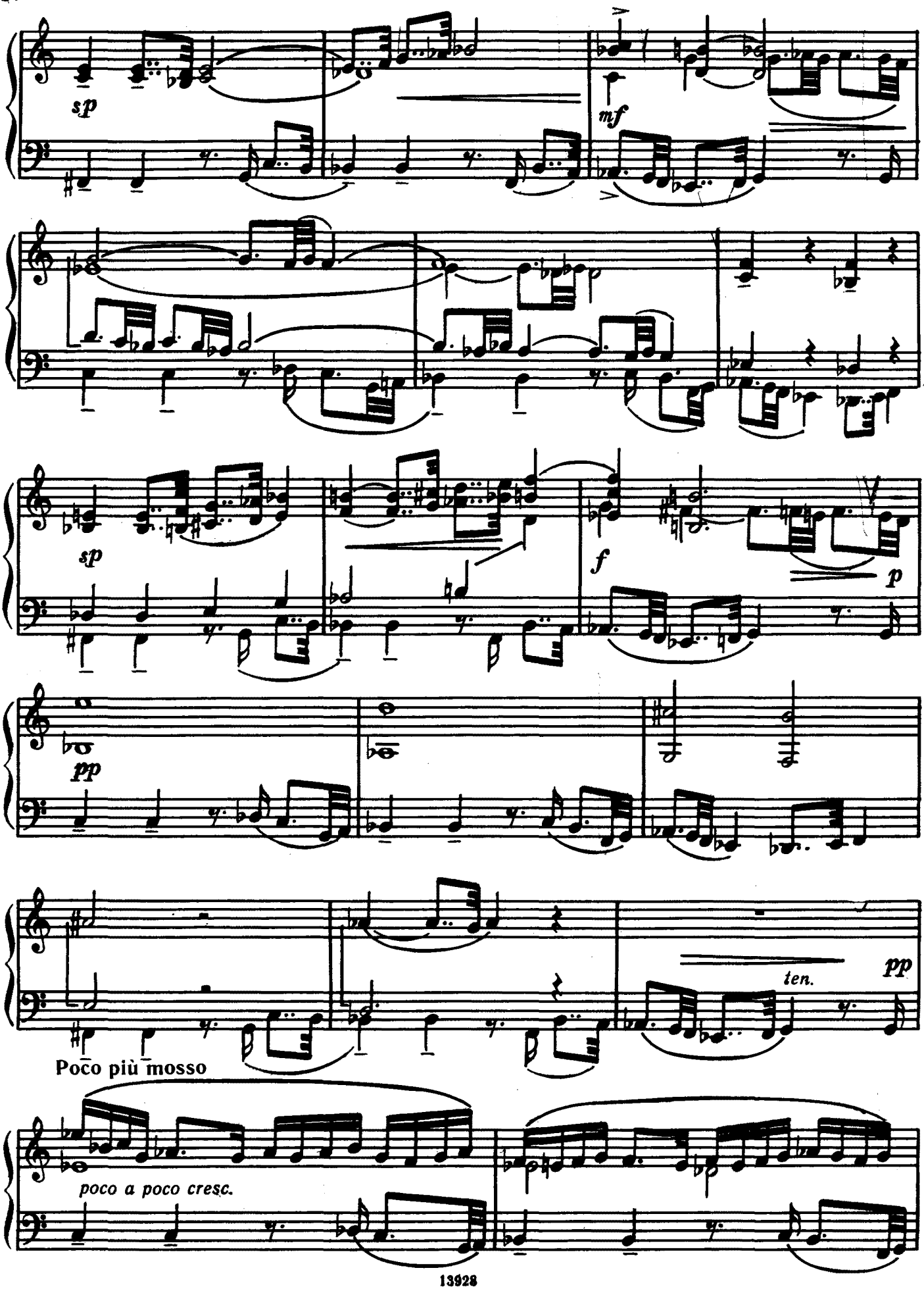

Б
Б
Б
Б
ff
rit.
largo
p
fff
p
mf
fff
rit.
mf
5
sp
cresc.
a tempo
ff

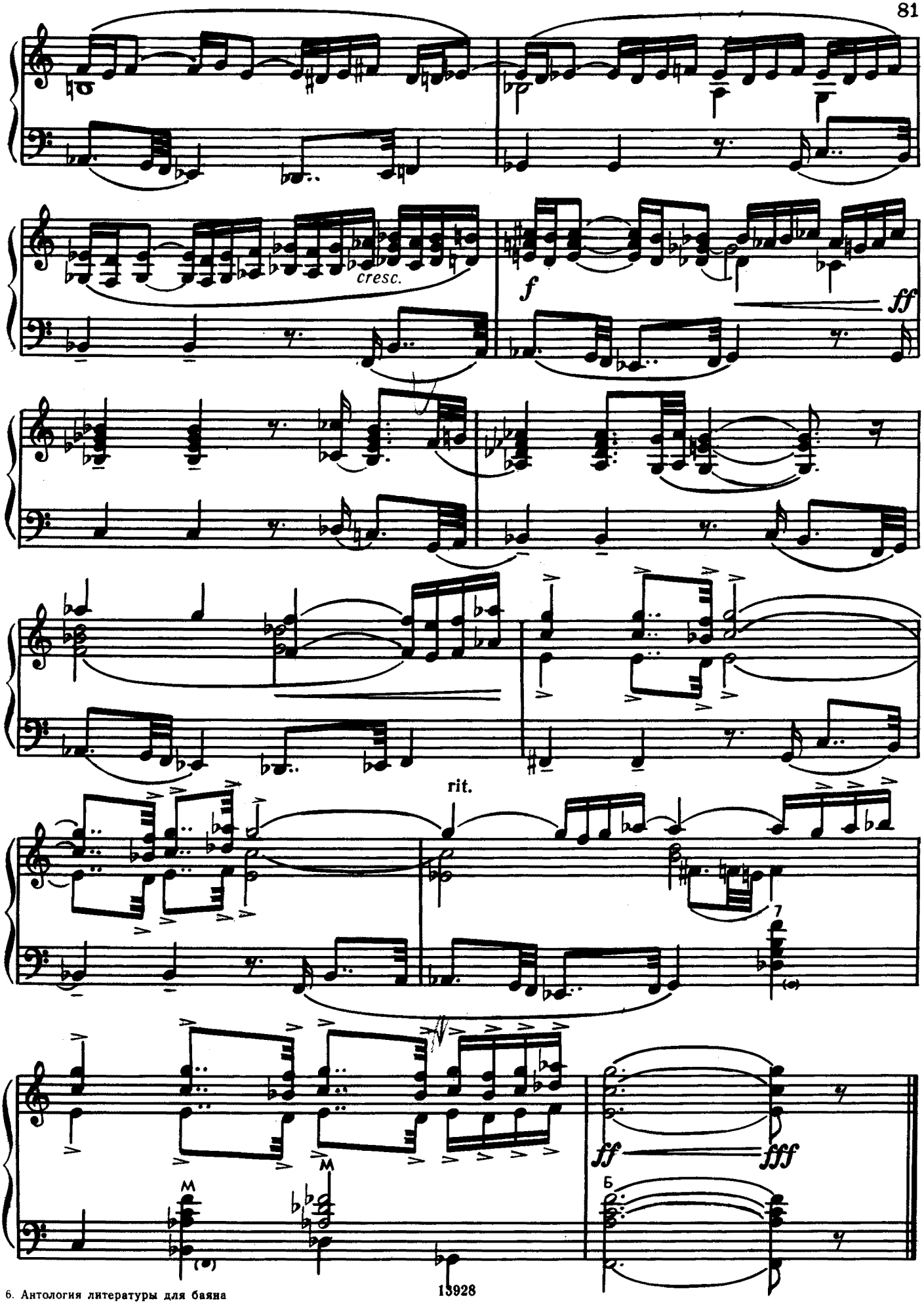

6
ff
Б
tr
tr
tr#
f
Б
Б
Б
Б
M
rit.
a tempo
sfp
ppp

БАССО ОСТИНАТО (1965) BASSO OSTINATO

А. РЕПНИКОВ
A. REPNIKOV




sp
mf
sp
f
p
pp
ten.
pp
Poco più mosso
poco a poco cresc.

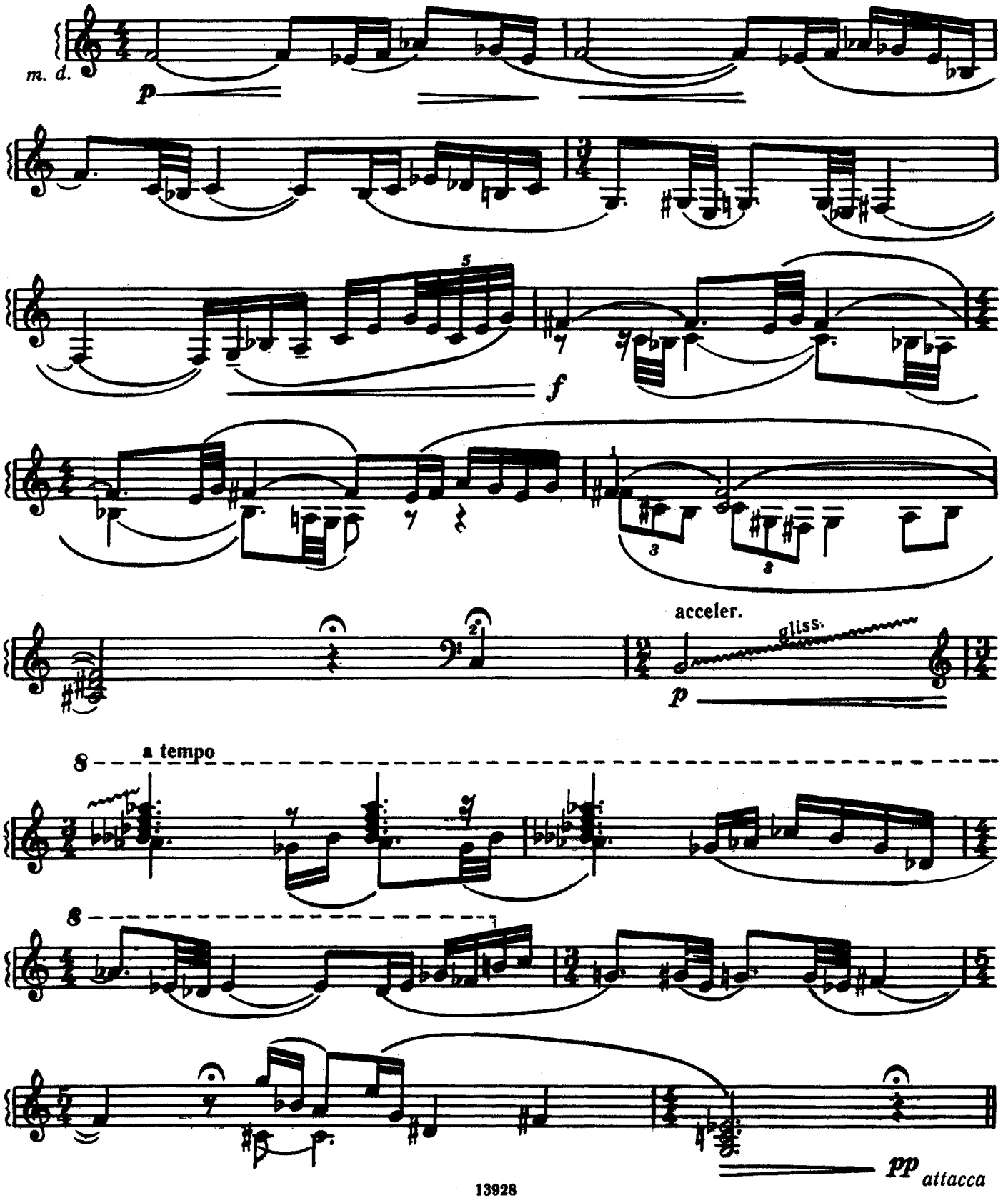

cresc.
f
ff
rit.
7
M
M
ff
fff
Б

ТОККАТА (1967) TOCCATA

А. РЕПНИКОВ
A. REPNIKOV

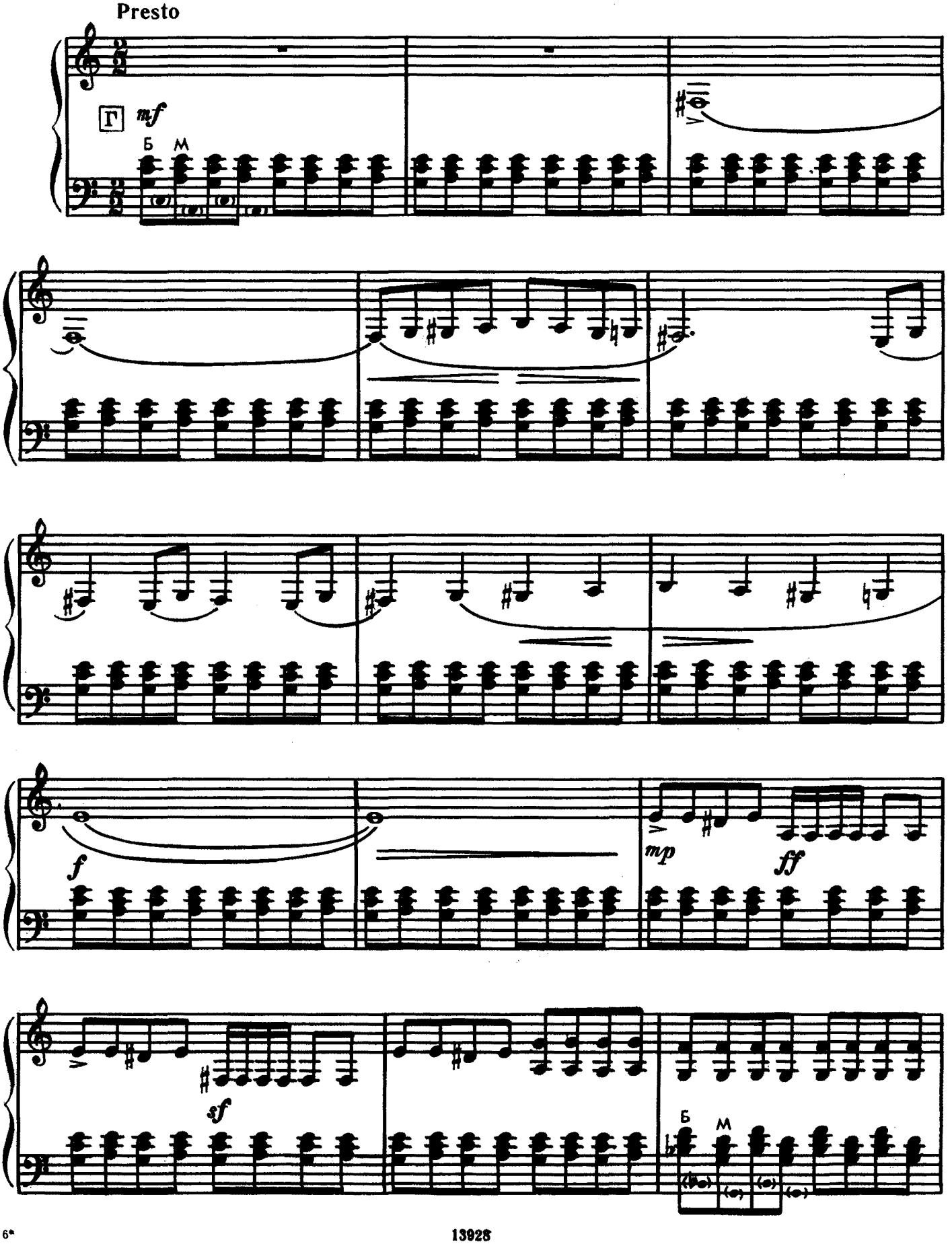
RECITATIVO

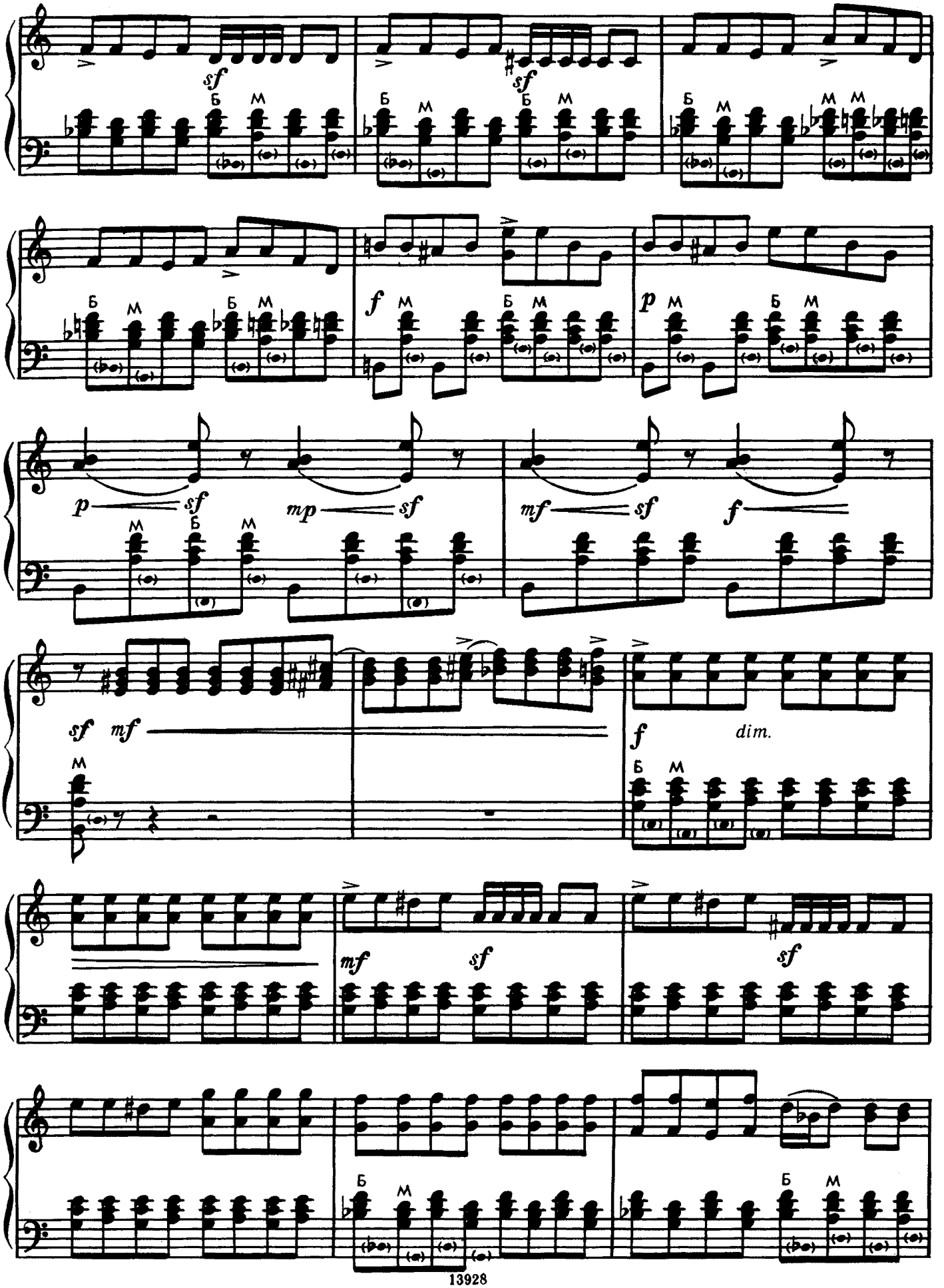
Lento ad libitum

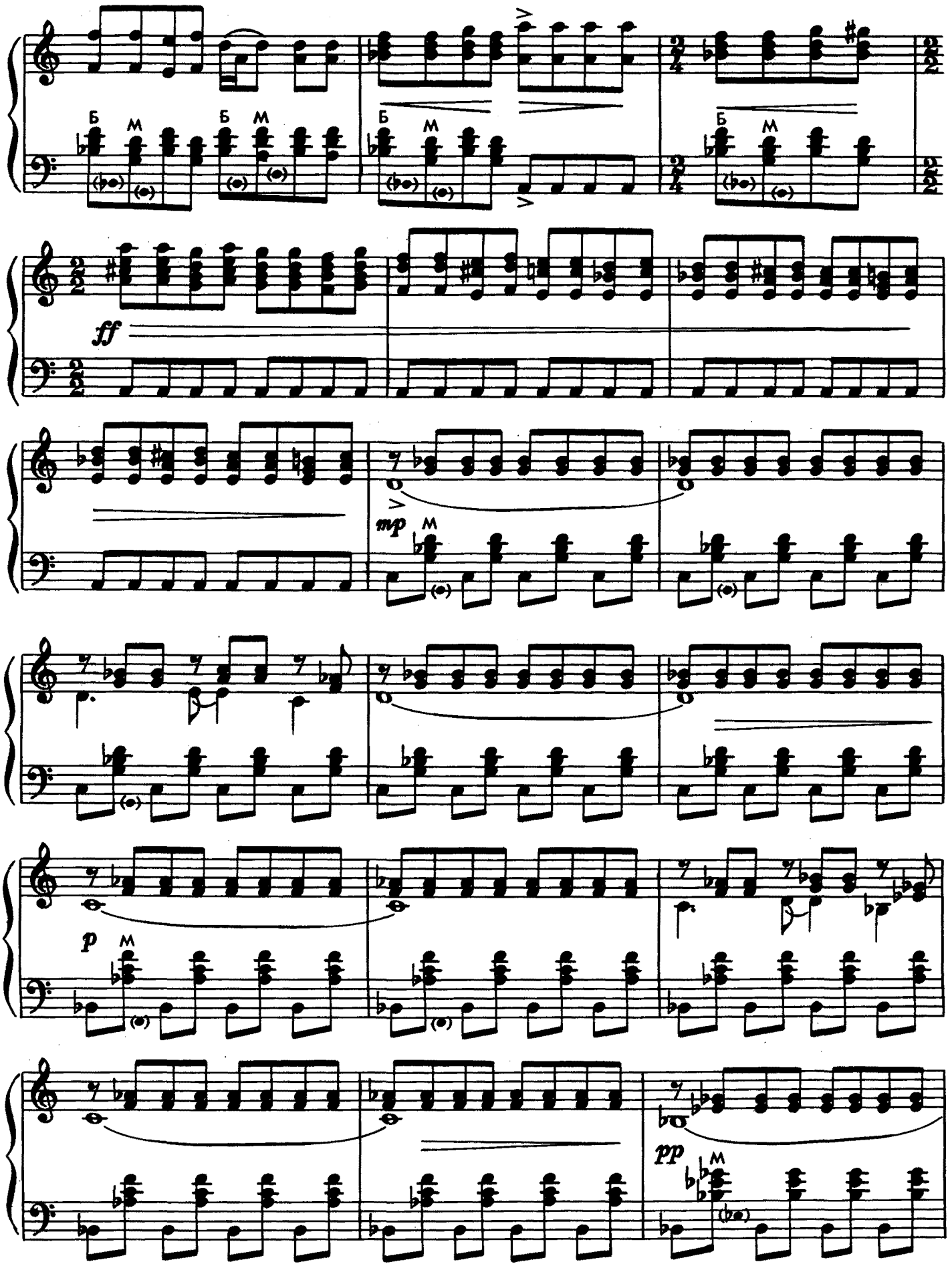


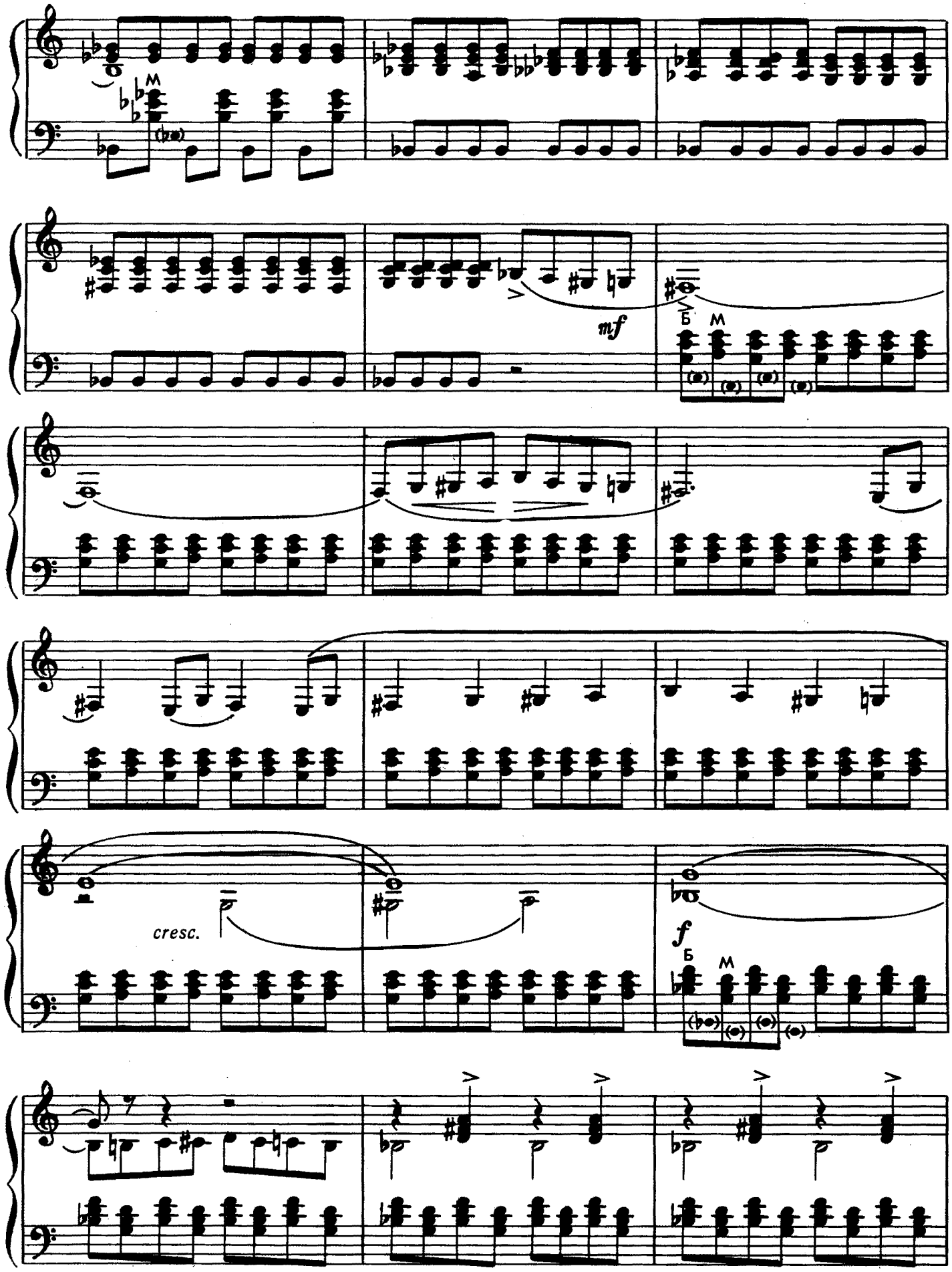
TOCCATA

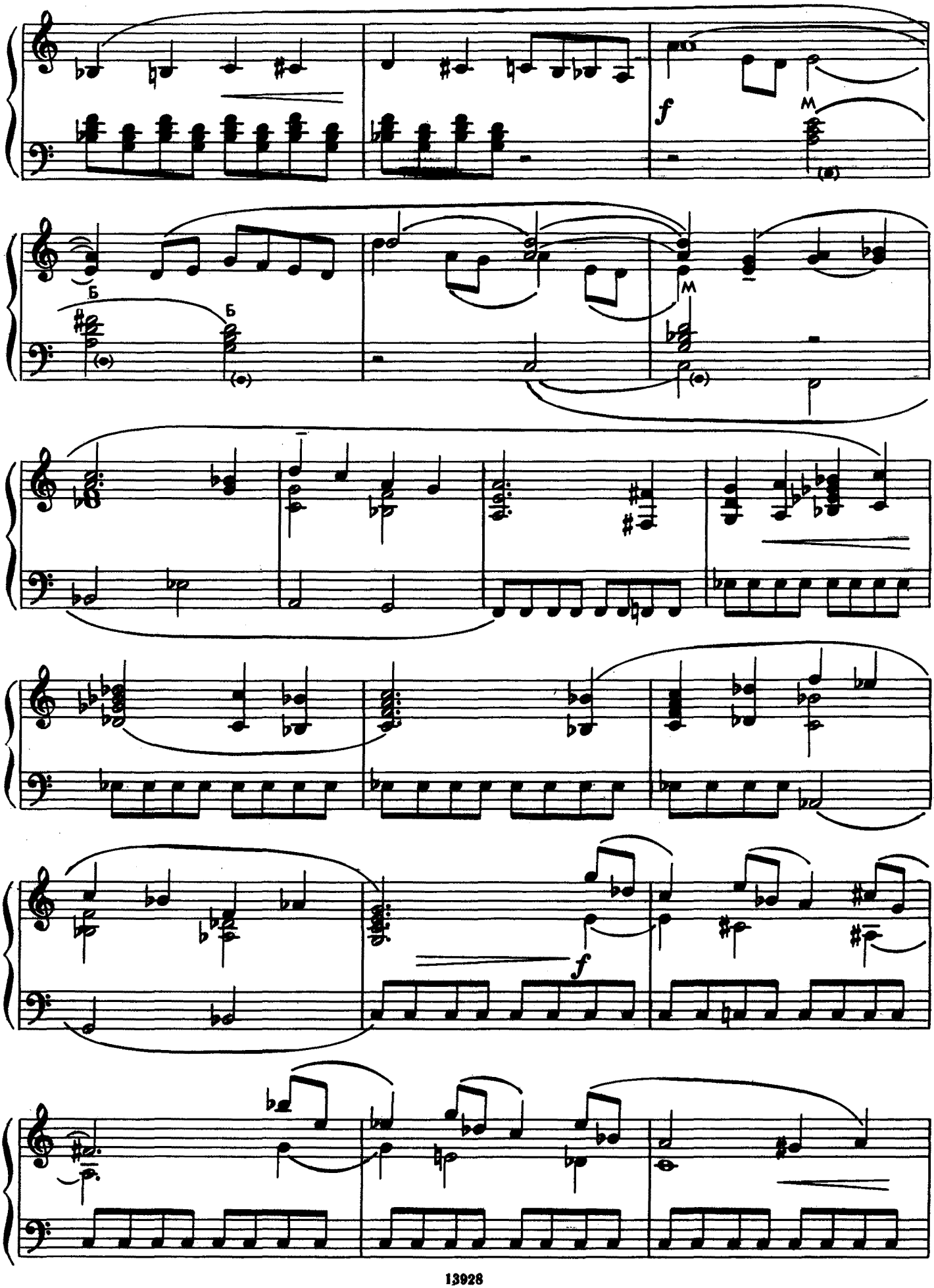
Presto

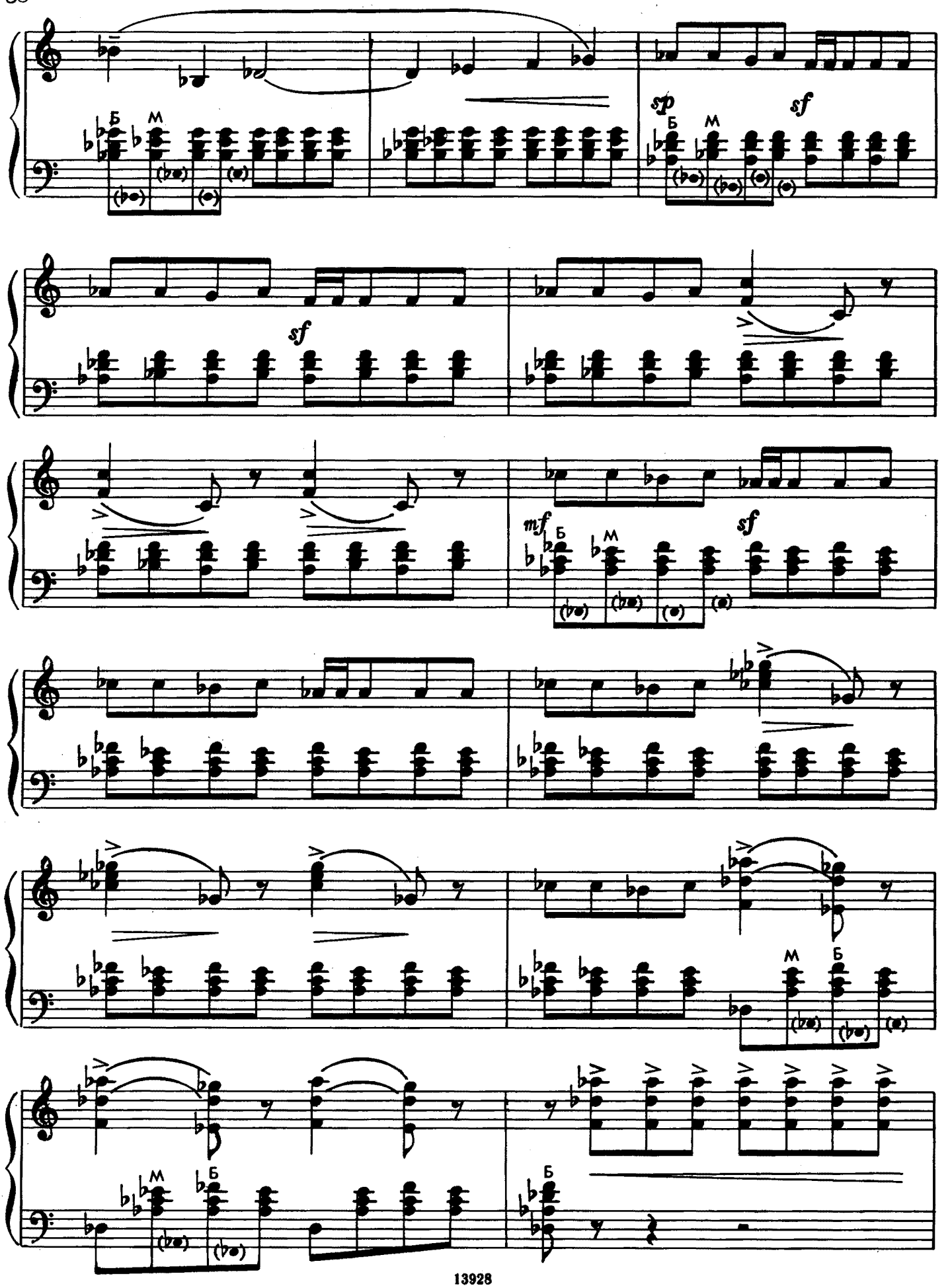


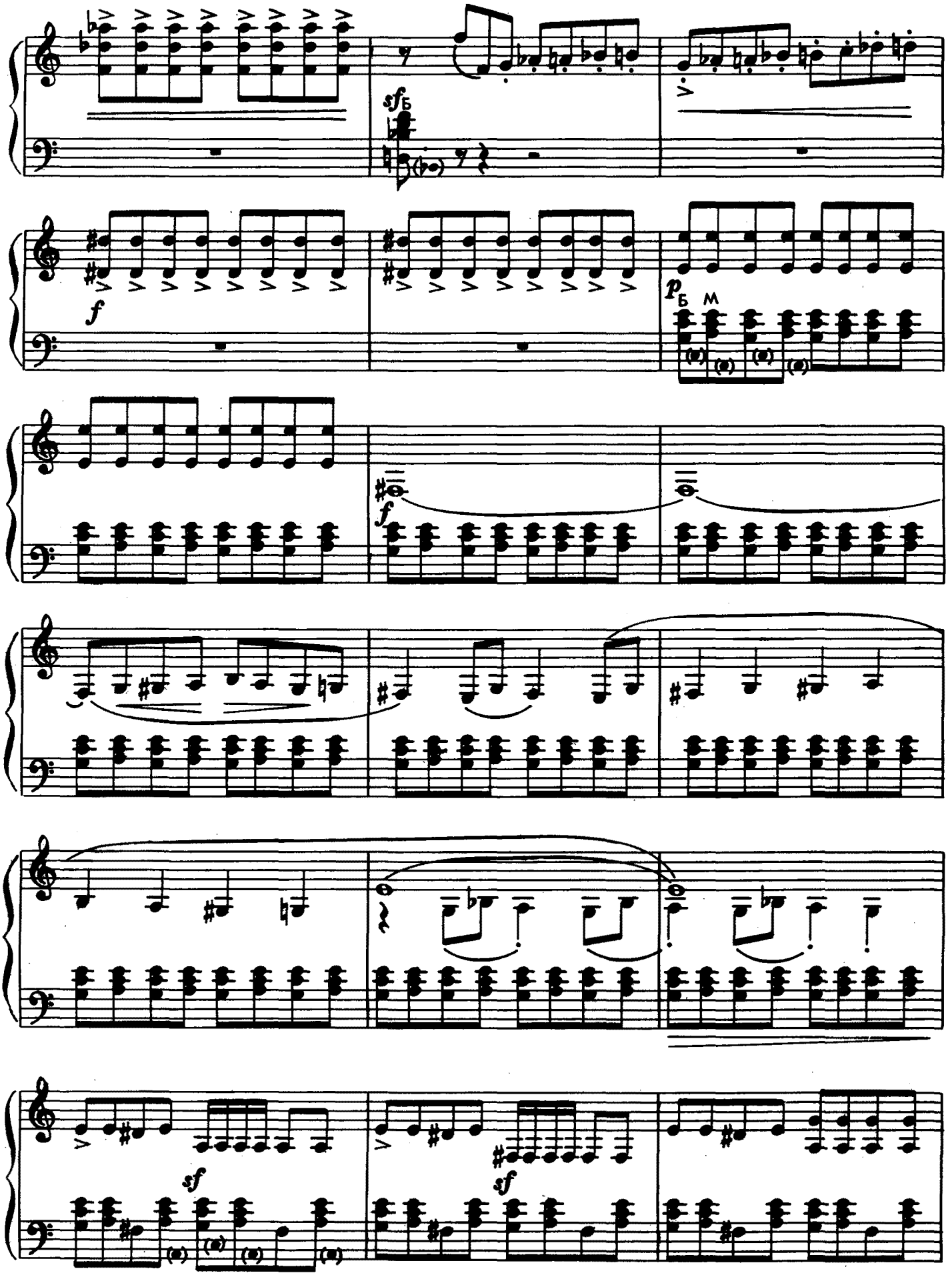

sf
sf
sf
Б
М
f
p
p
sf
mp
sf
mf
sf
f
sf
mf
f
dim.
mf
sf
sf

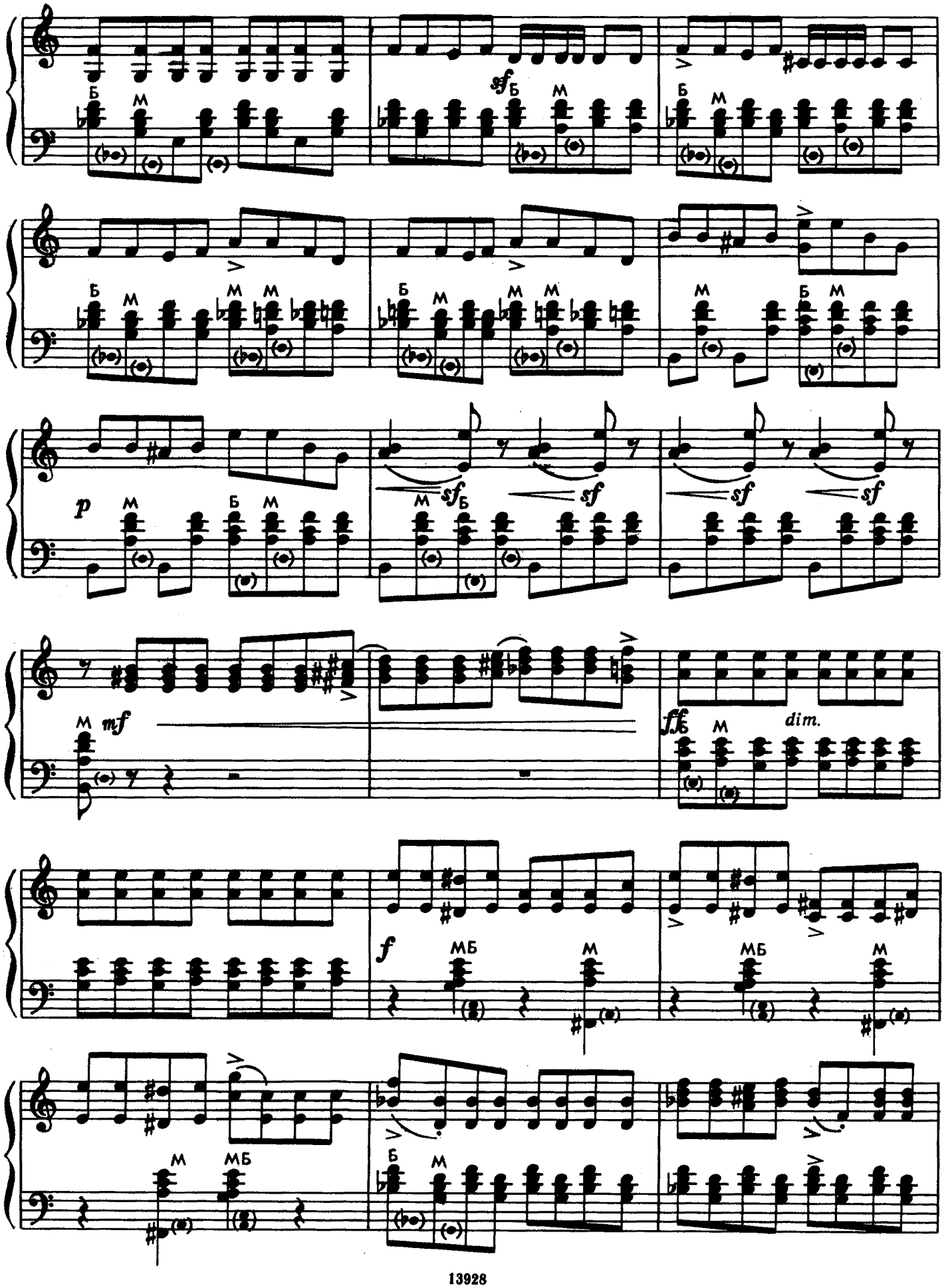

Б
М
ff
mp
p
pp

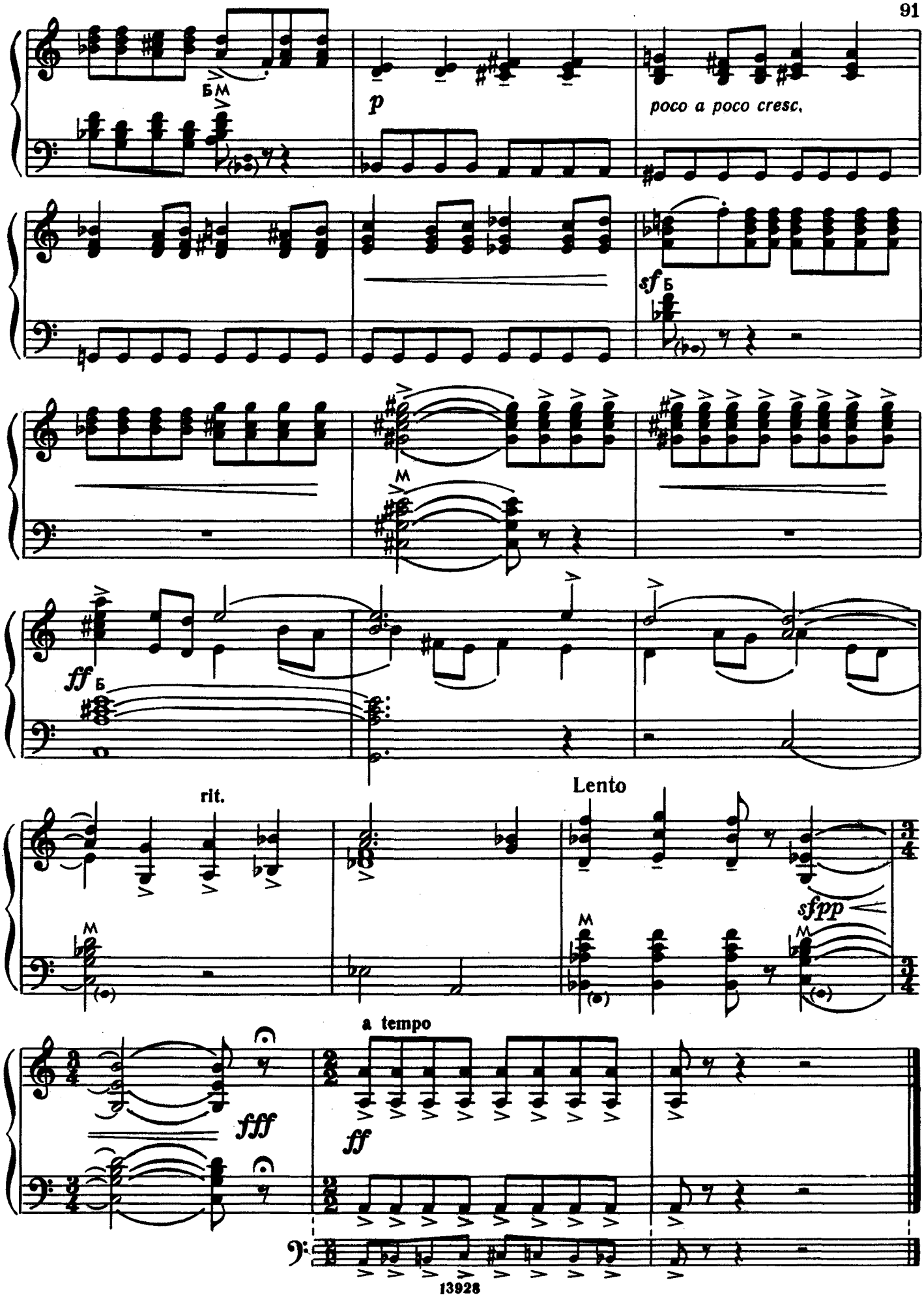

M
mf
Б
M
cresc.
f
Б
M


f
M
Б
Б
M
f


Б
М
sp
sf
mf


sf Б
f
p Б M
f
sf
sf


sf
p
sf
mf
ff
dim.
f

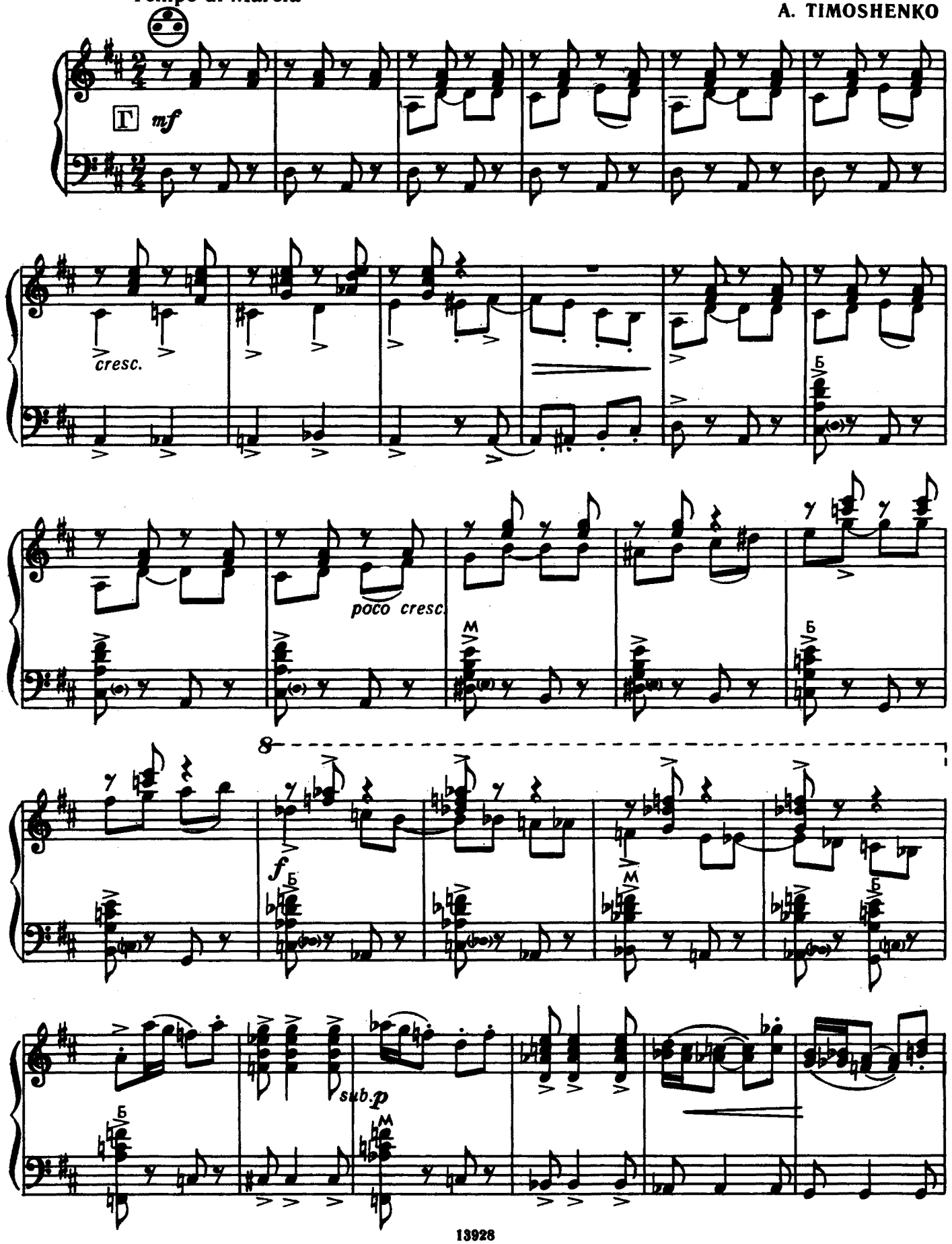

Б М
p
poco a poco cresc.
sf Б
M
ff Б
rit.
Lento
M
sfpp
M
a tempo
fff
ff

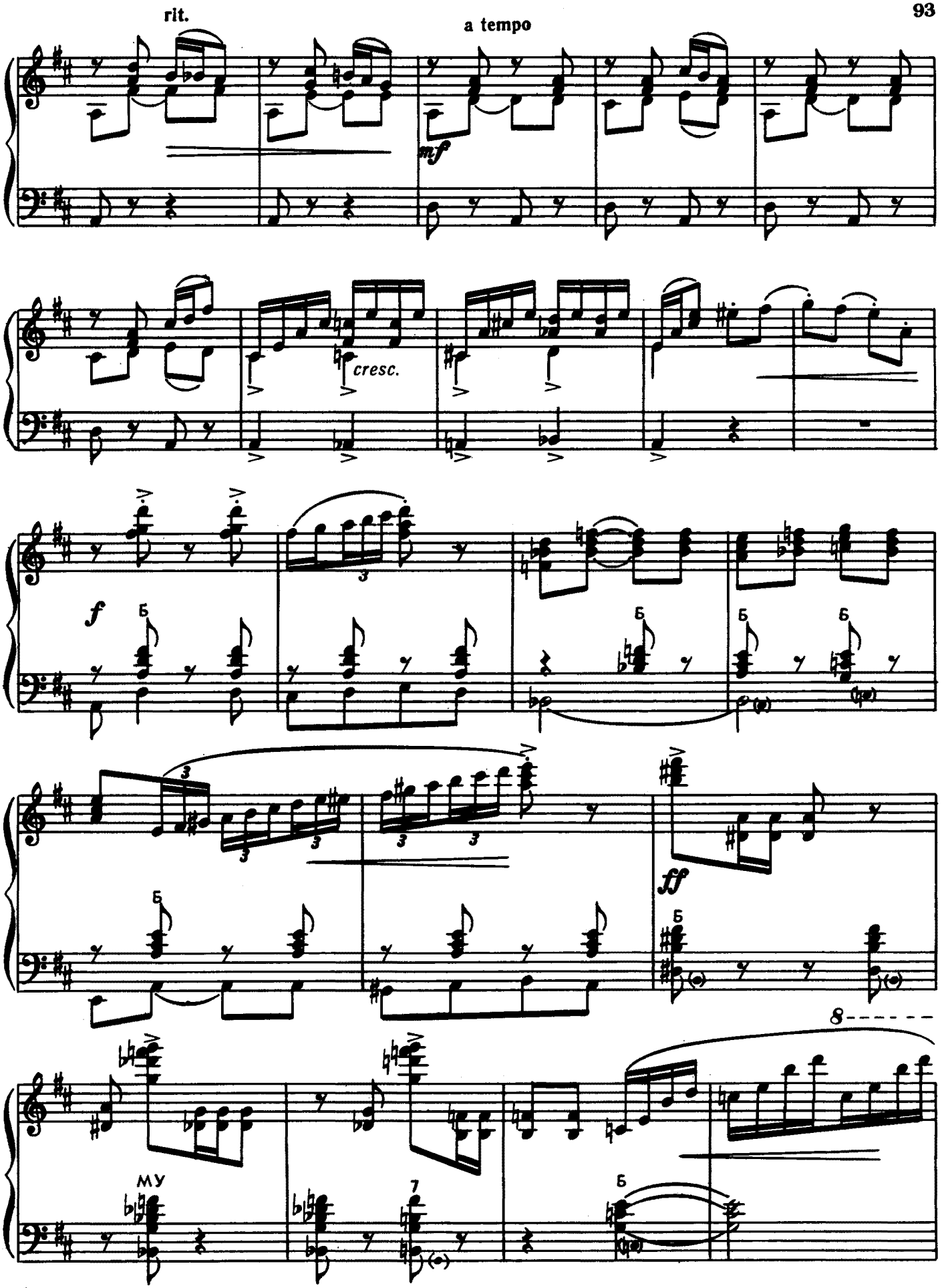
РУССКИЕ КАРТИНКИ (1963) RUSSIAN PICTURES

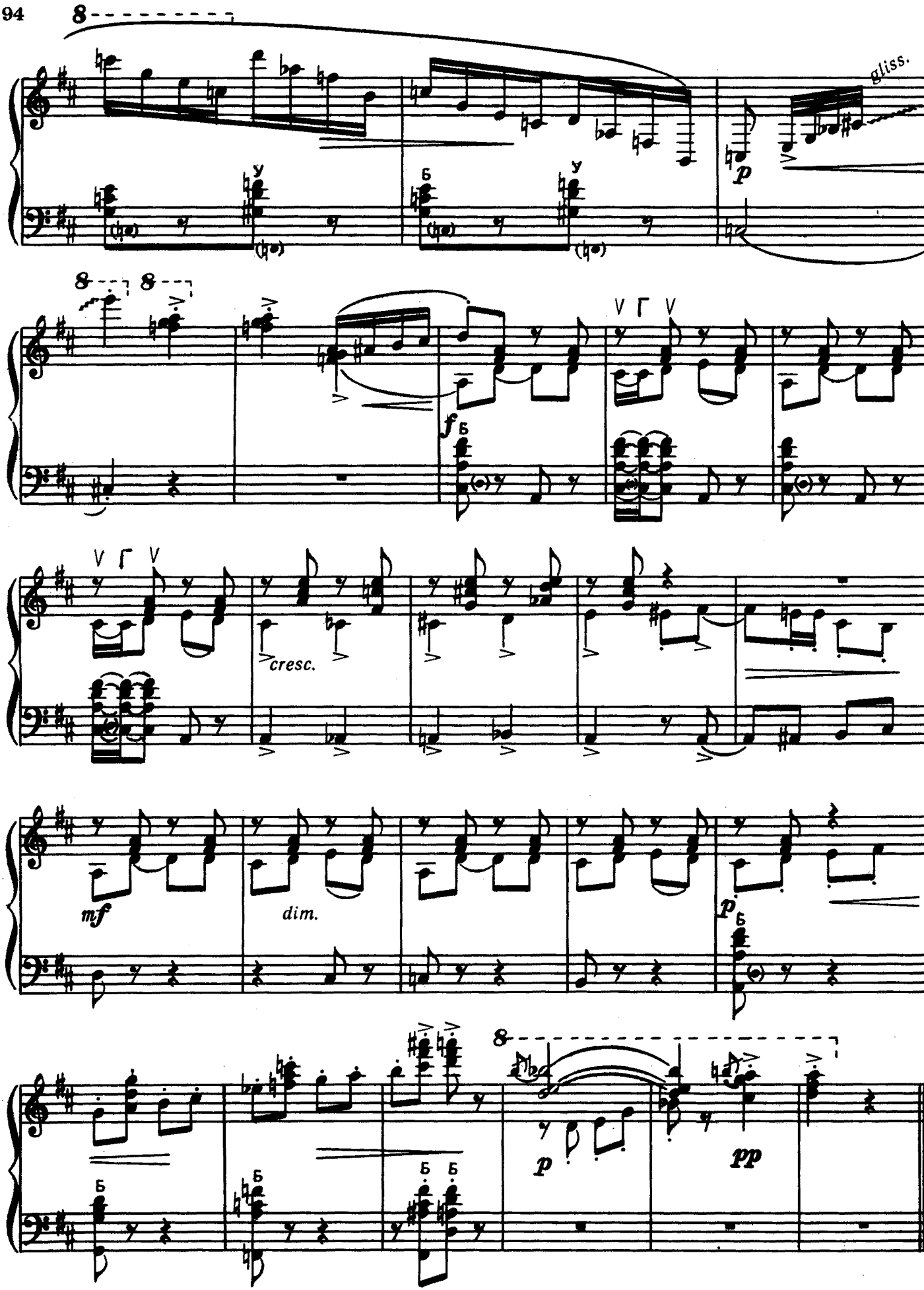
Марш March

А. ТИМОШЕНКО
A. TIMOSHENKO

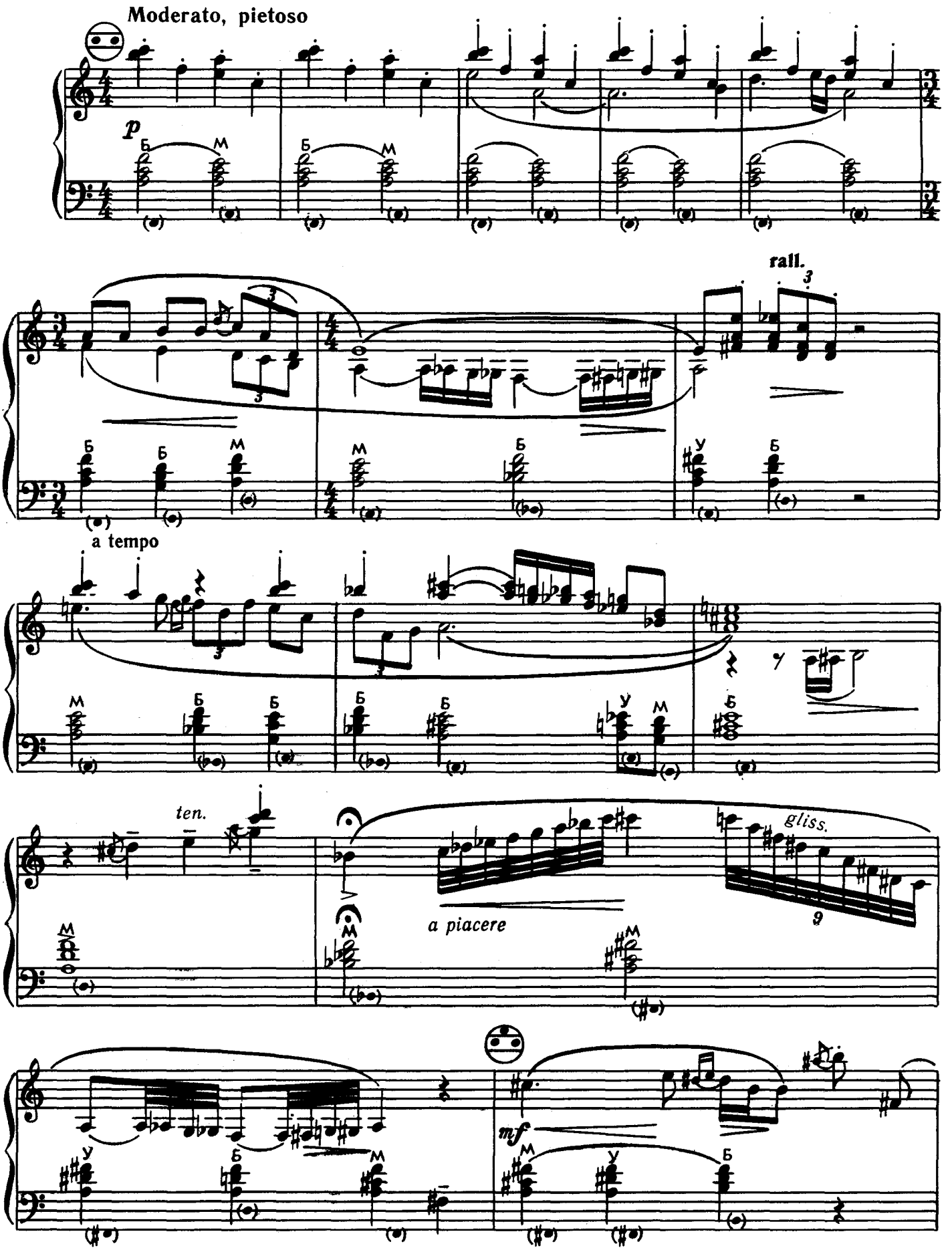
Tempo di Marcia

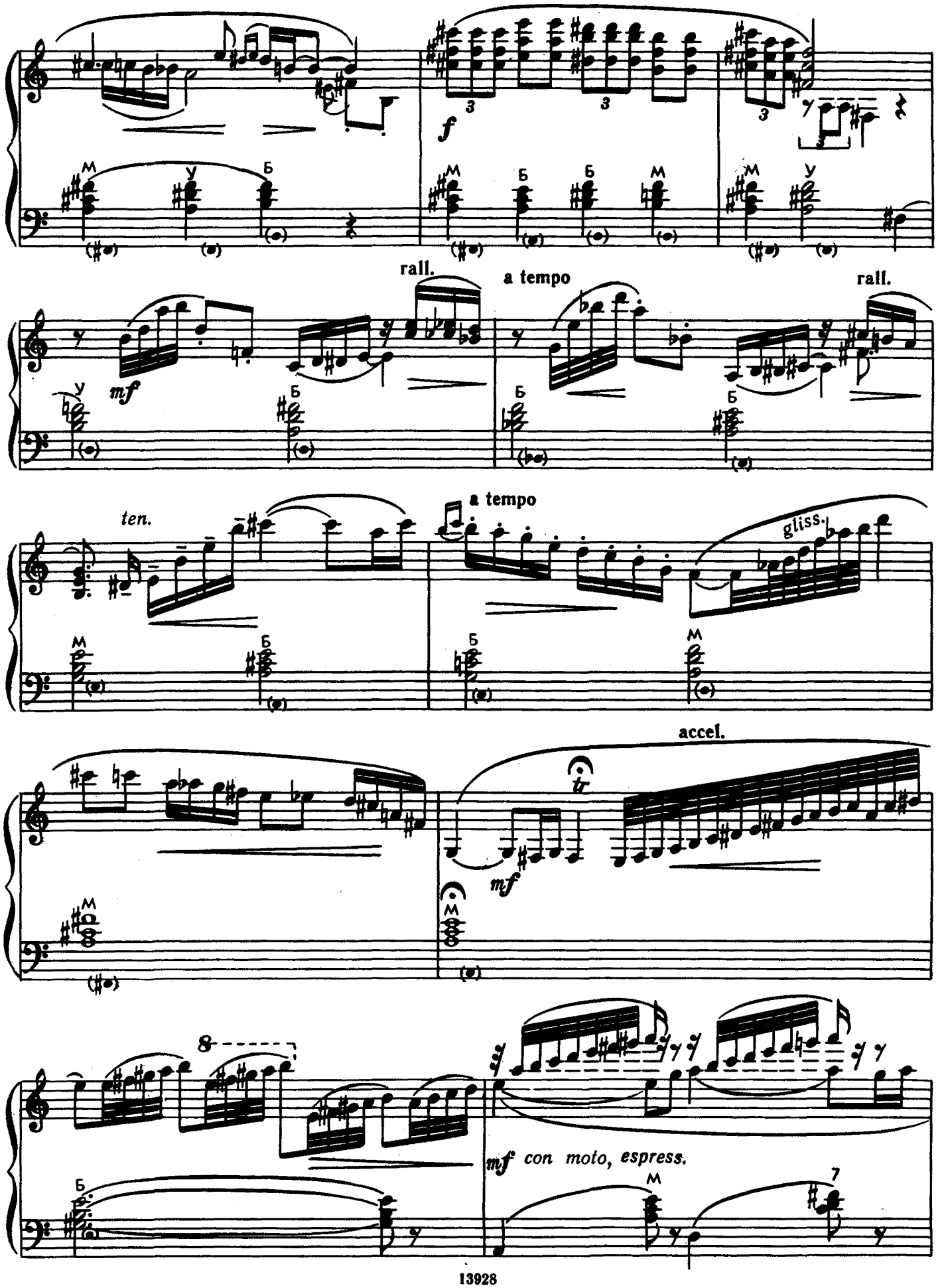


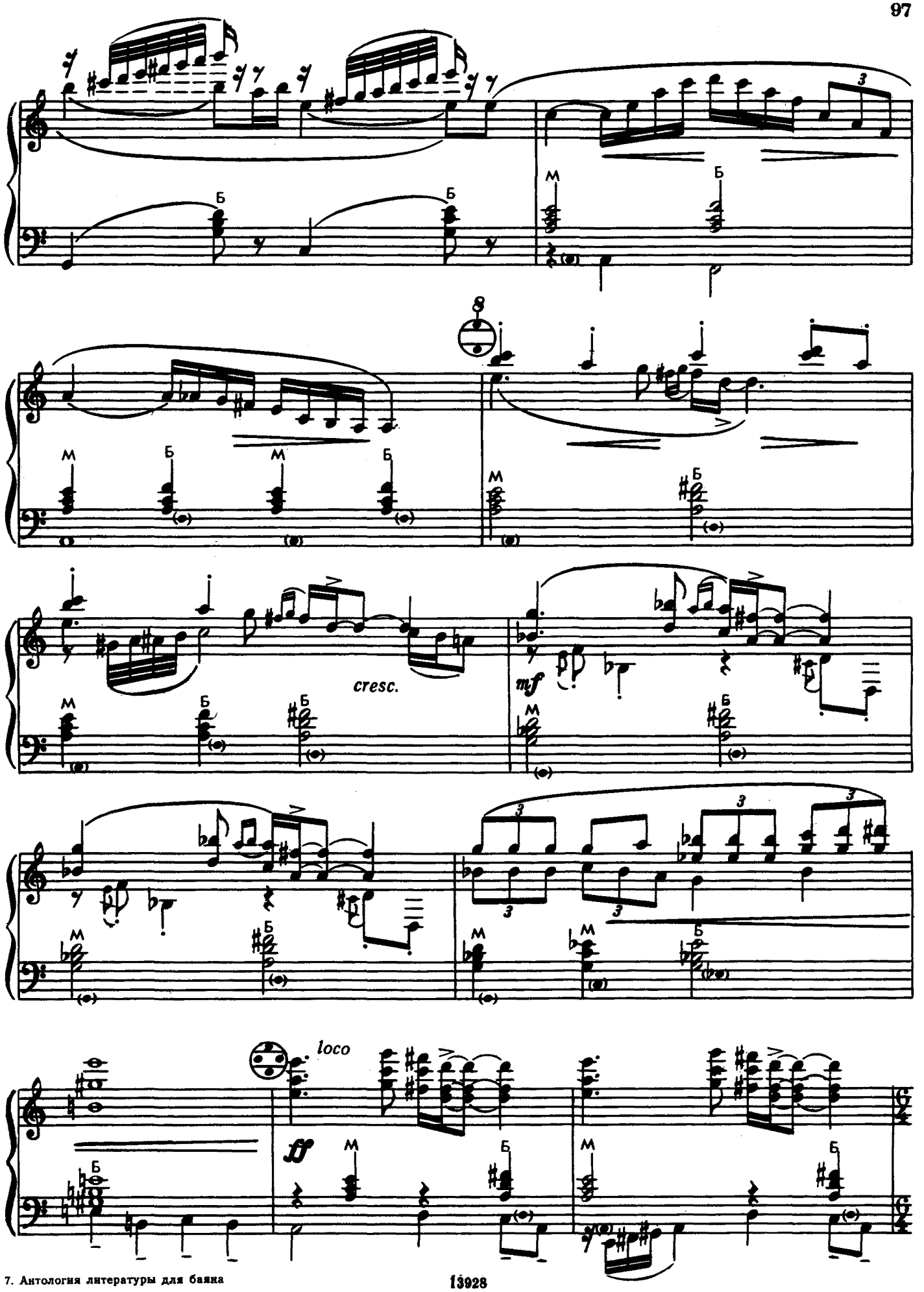

rit.
a tempo
mf
cresc.
f
ff
8
МУ

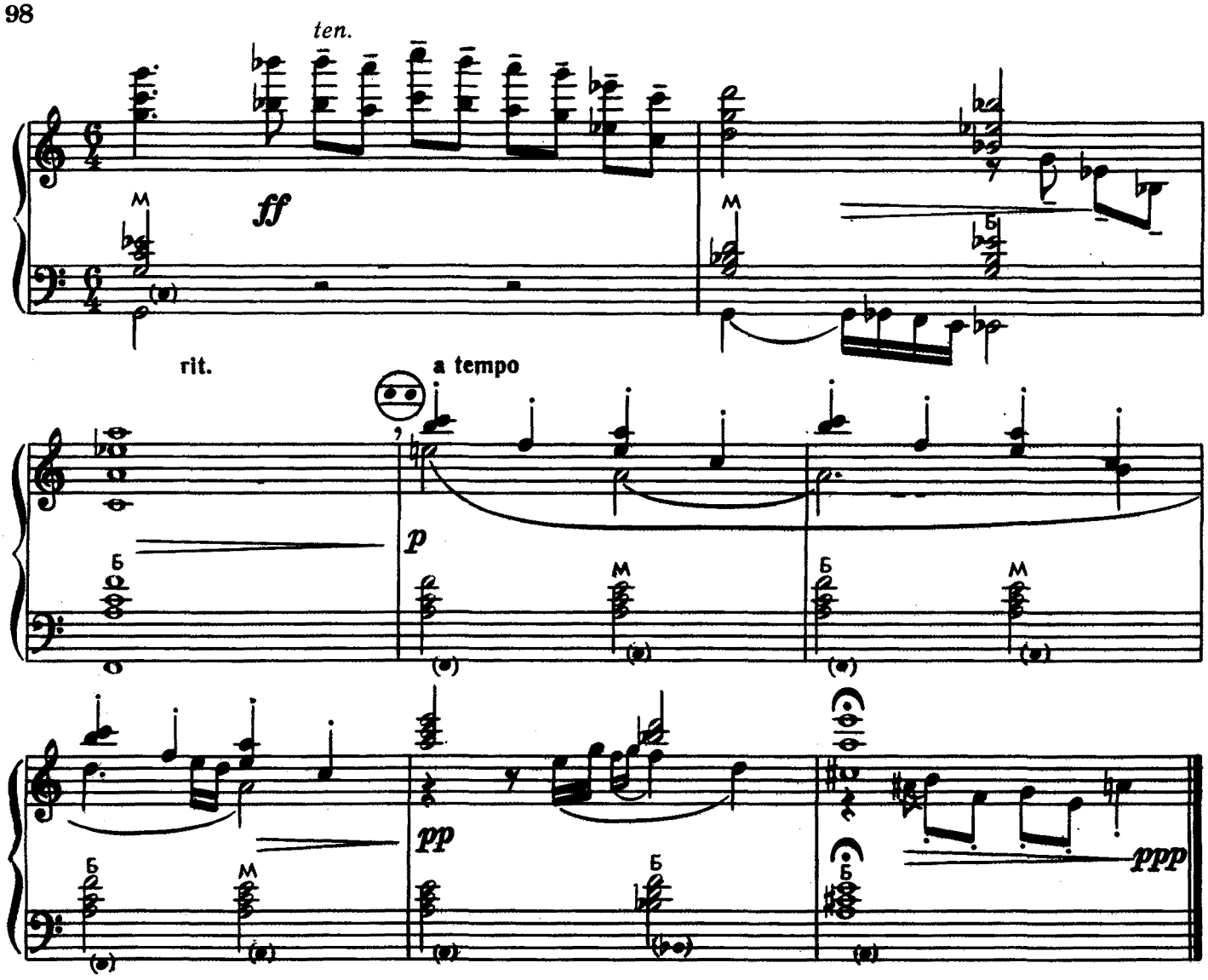

8
gliss.
p
8
8
f
cresc.
mf
dim.
p
8
p
pp

Осенняя сказка Autumn Tale




f
rall.
a tempo
rall.
mf
ten.
a tempo
gliss.
accel.
tr
mf
8
mf con moto, espress.

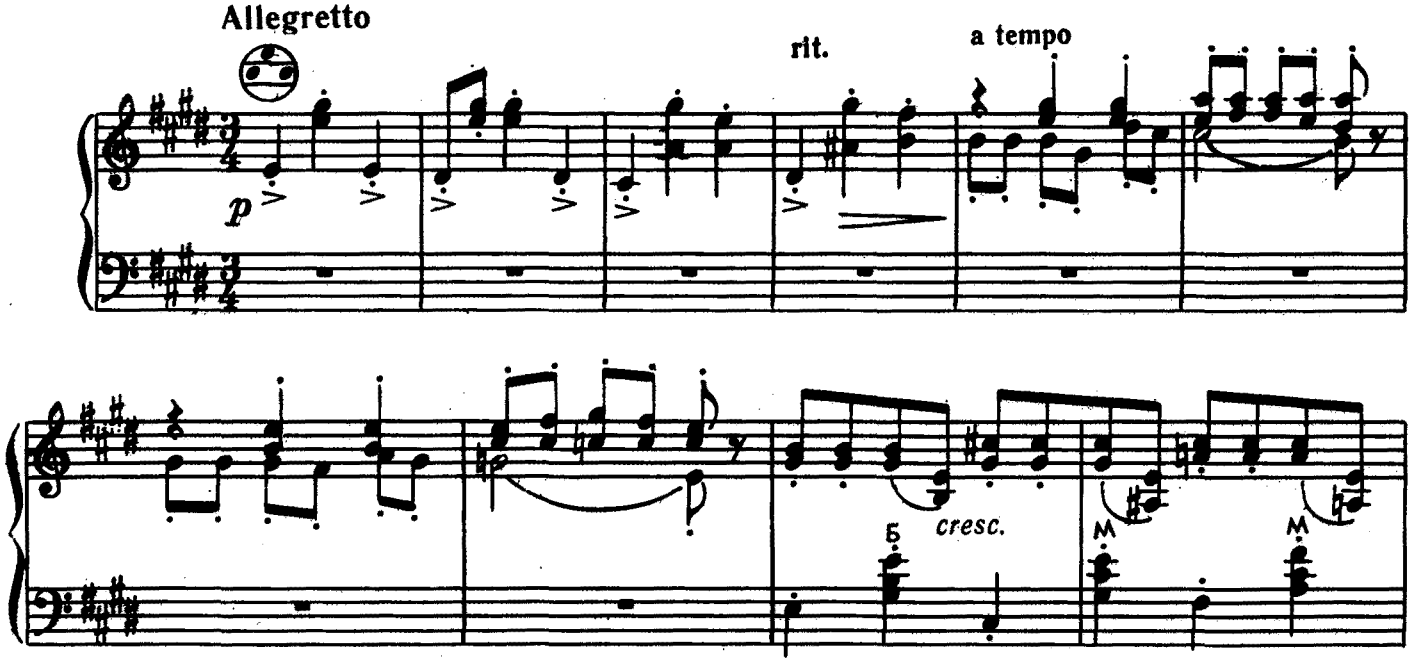

cresc.
mf
loco
ff

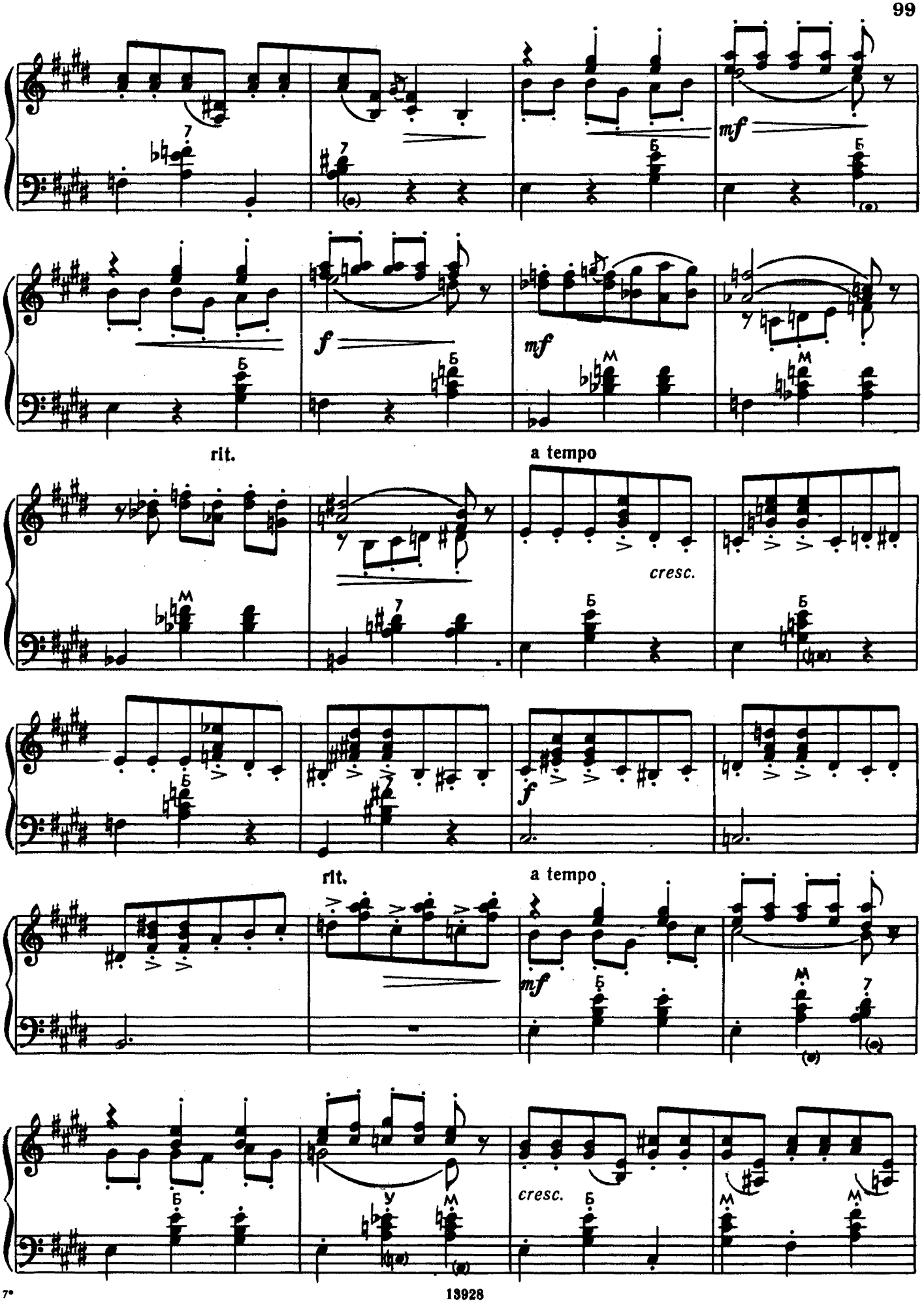


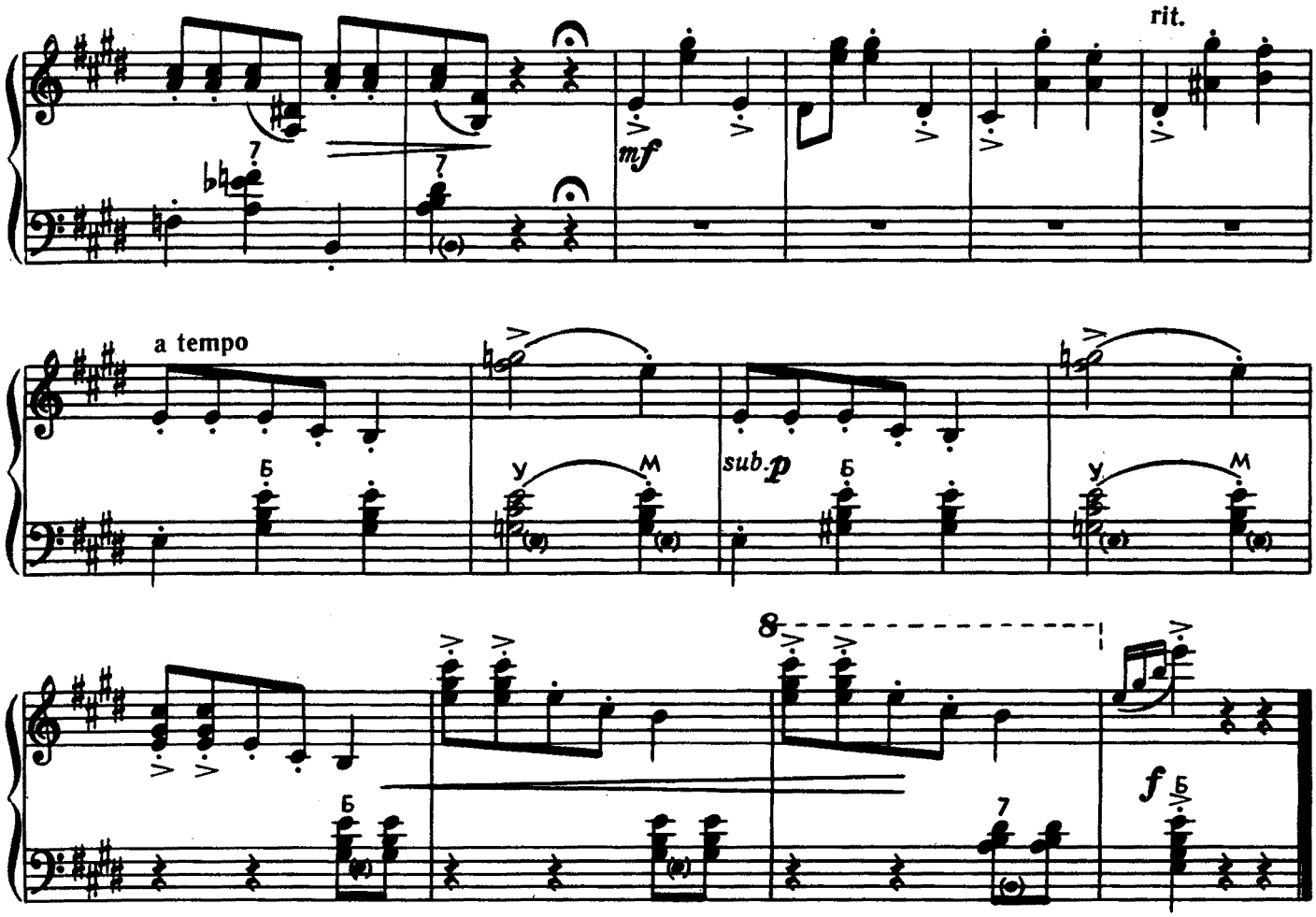
Вальс-шутка

Jocular Waltz

Allegretto



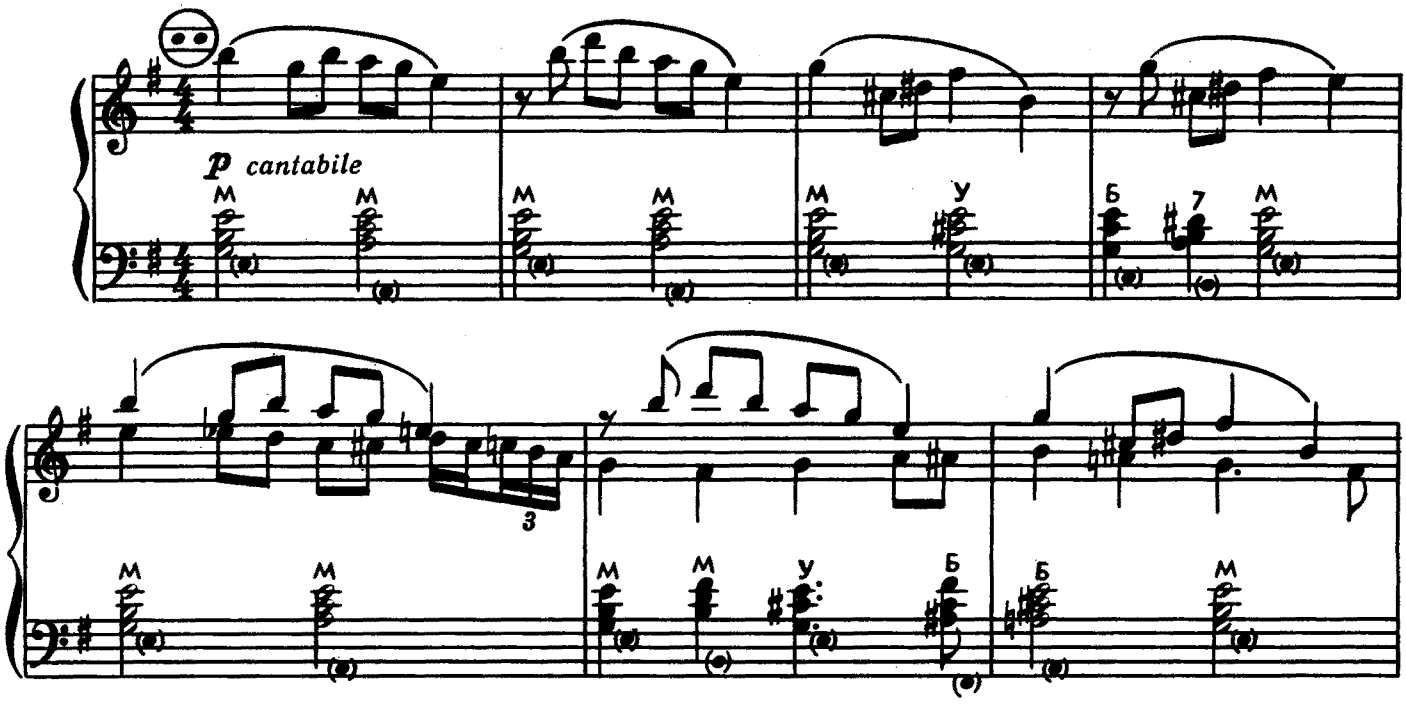

mf
Б
f
mf
М
rit.
a tempo
cresc.
f
rit.
a tempo
mf
У
cresc.

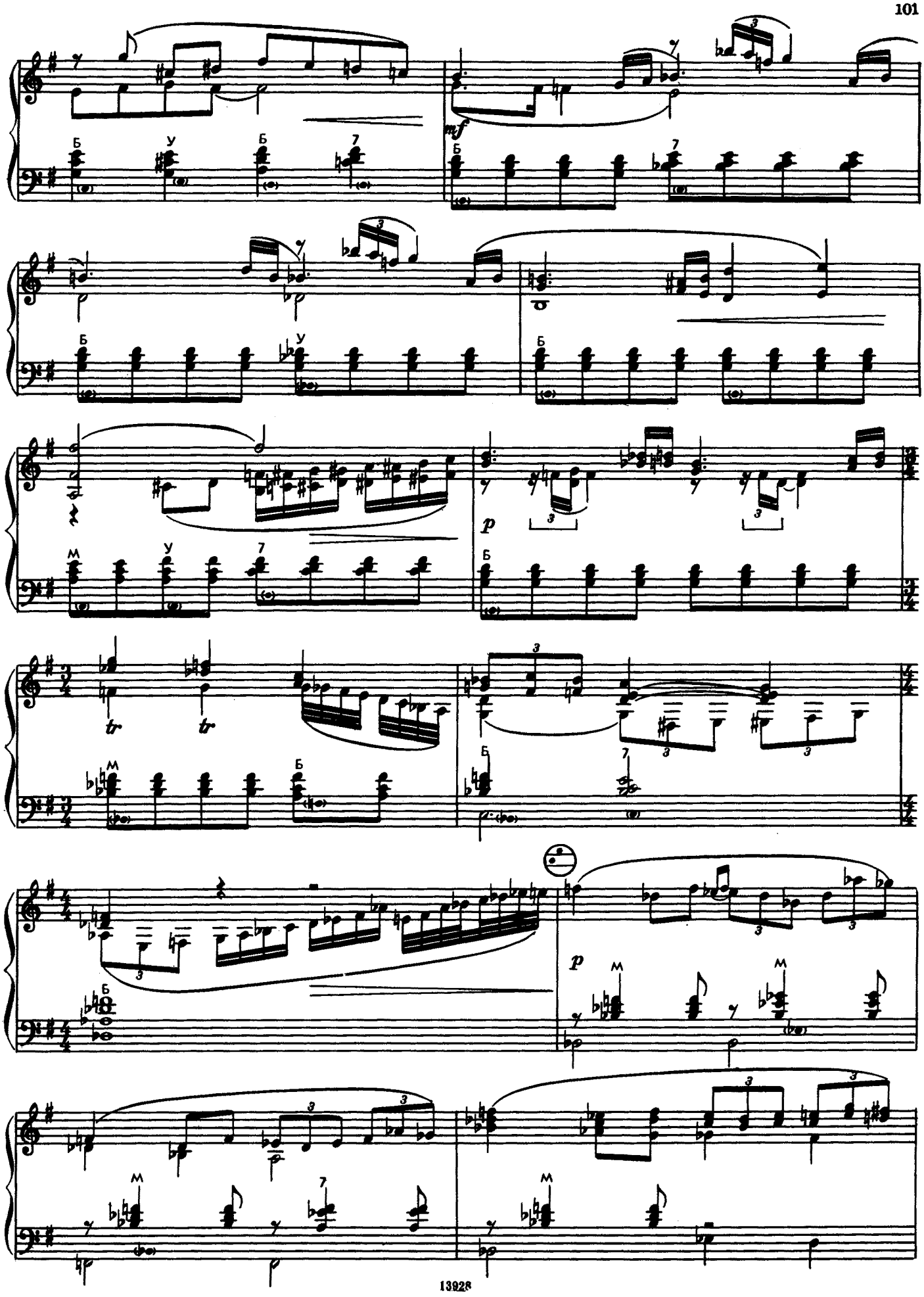


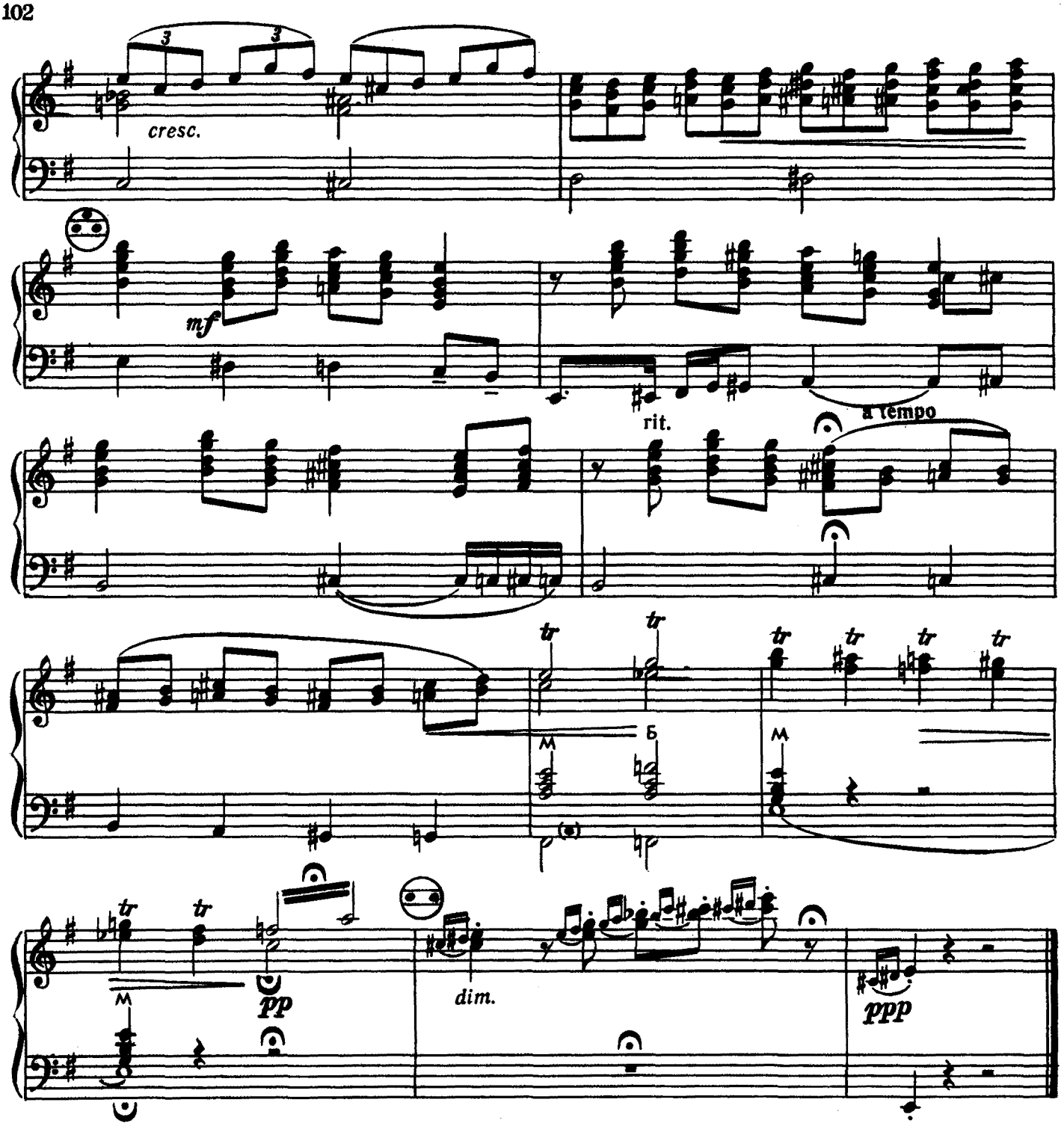
Колыбельная

Lullaby

Lento ma non troppo



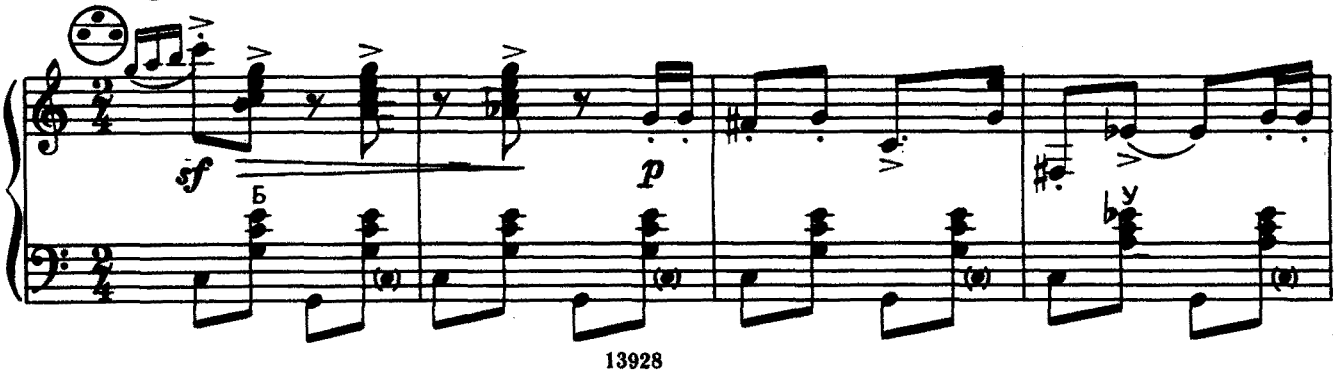

mf
p
tr
tr
p

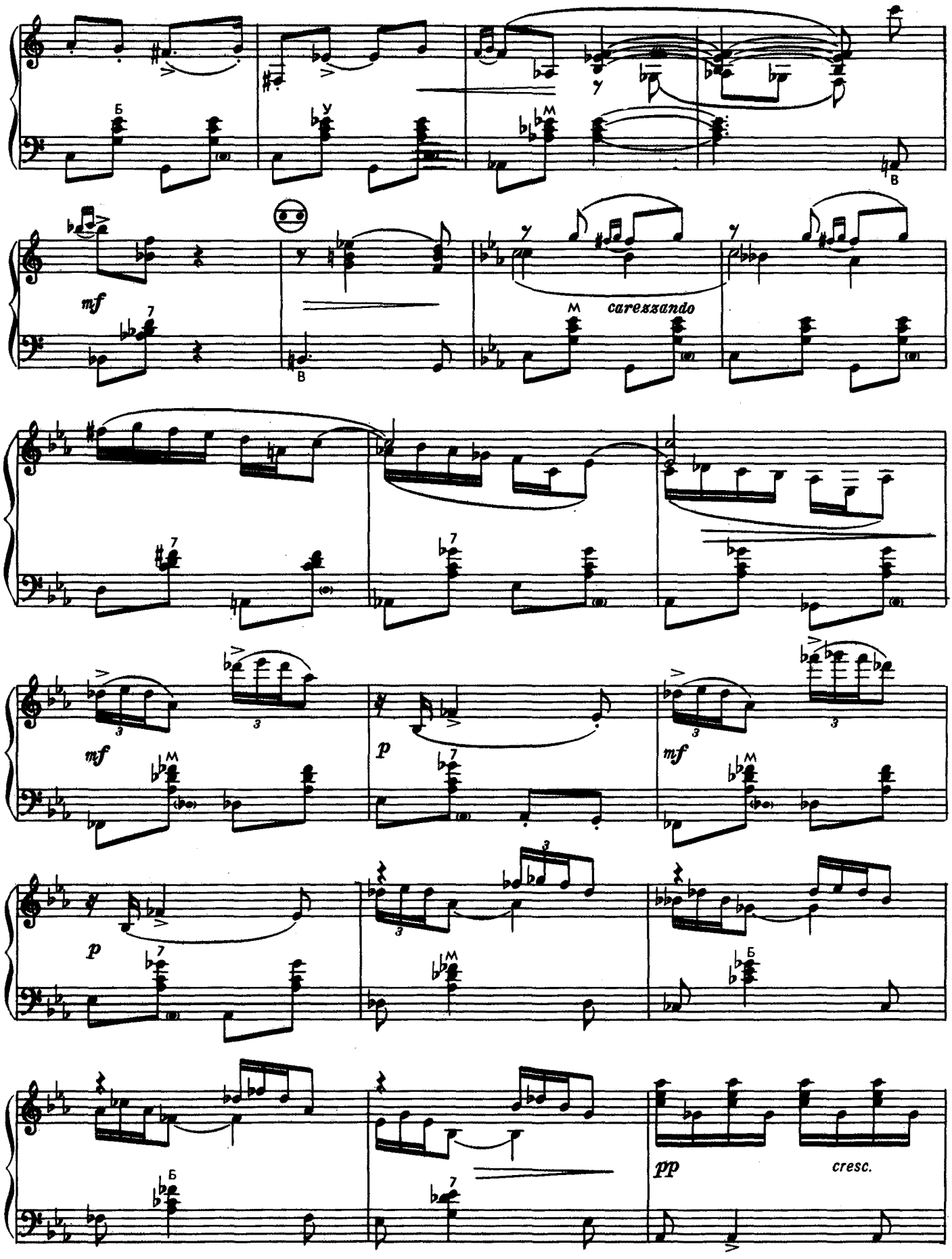


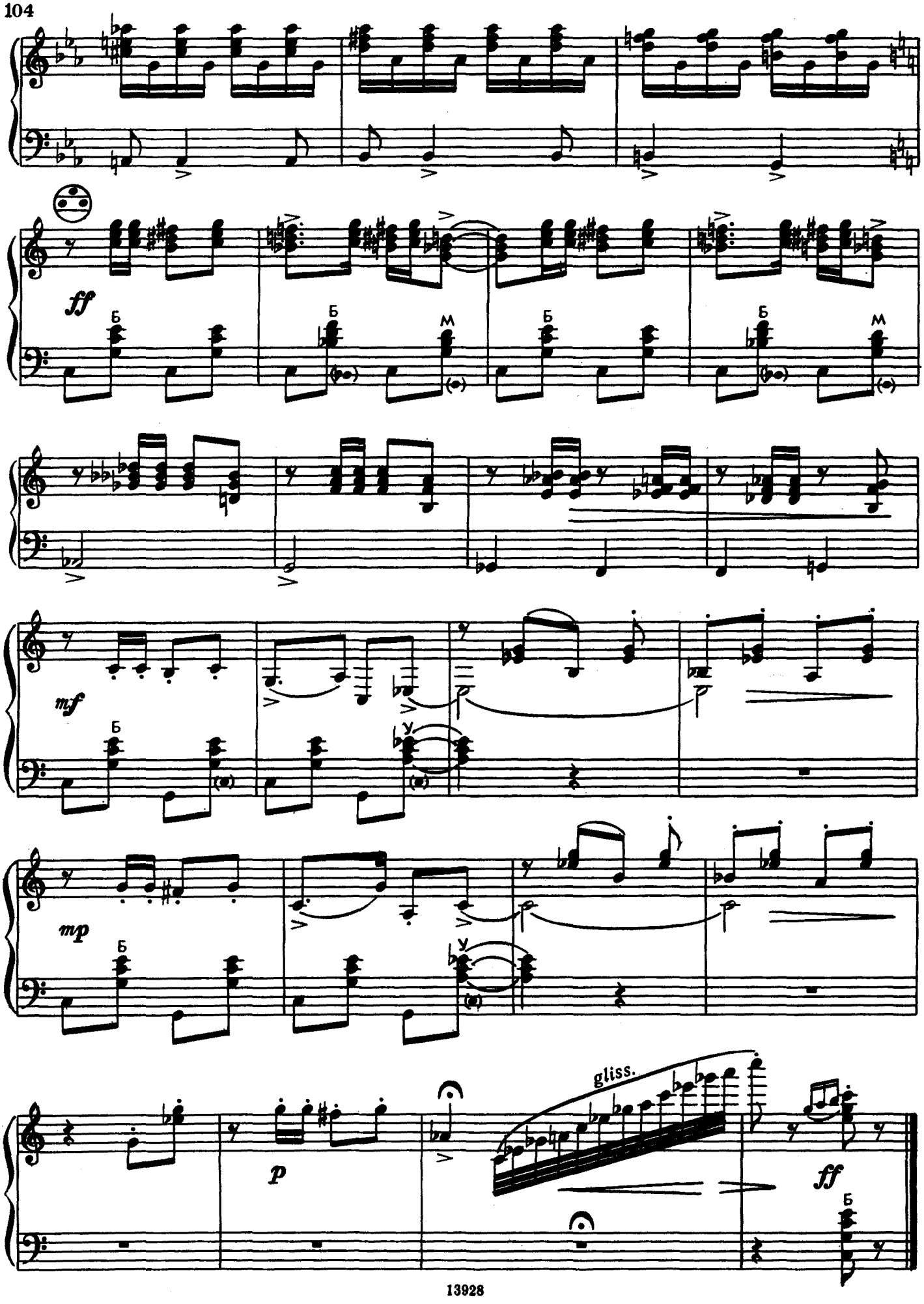
Танец матрешек

Dance of Matryoshkas

Allegretto, faceto




mf
carezzando
mf
p
mf
p
pp
cresc.


ff
Б
М
mf
У
mp
gliss.
p
ff

Моей жене Ирине

КАМЕРНАЯ СЮИТА (1965)

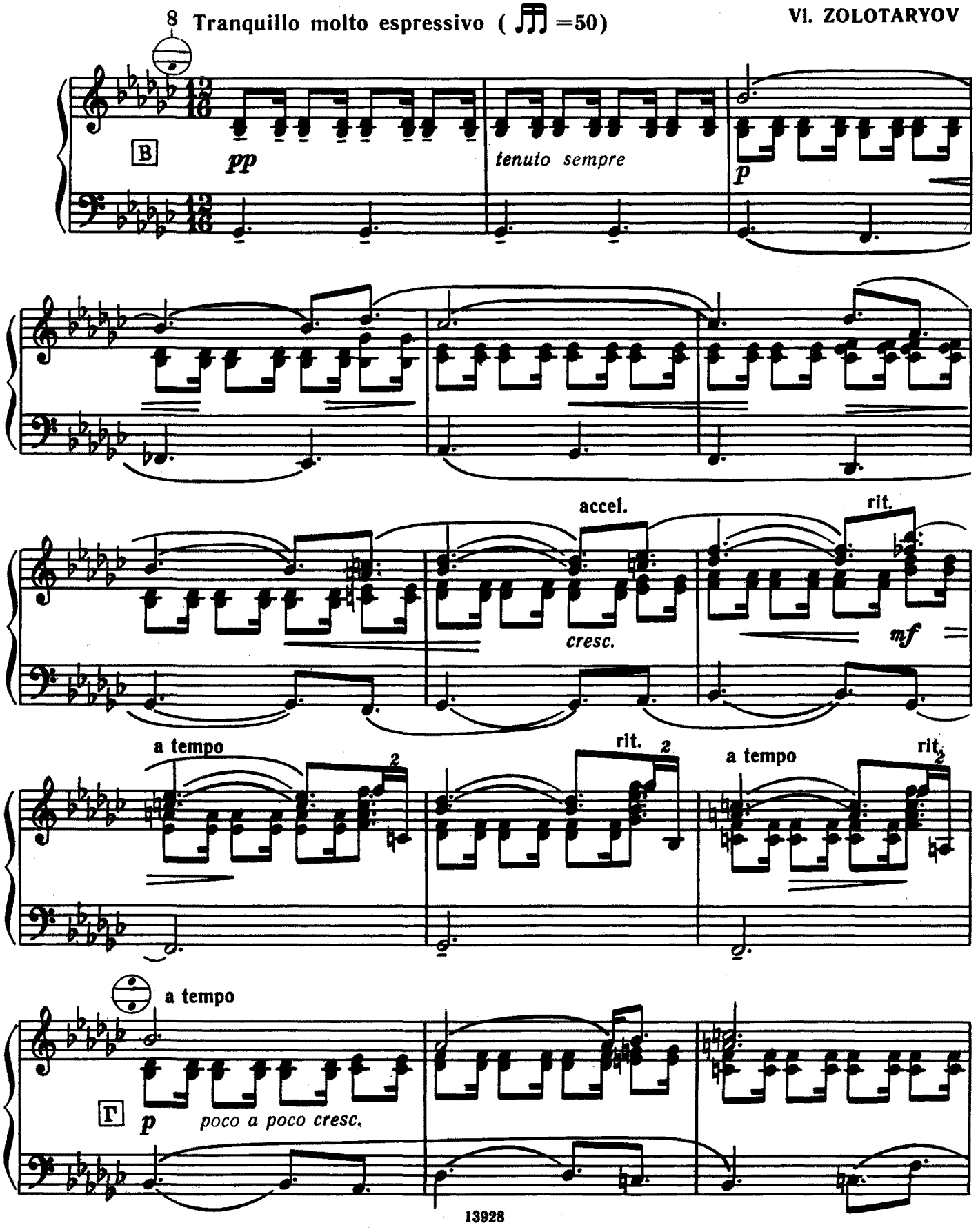
Вечерняя прелюдия

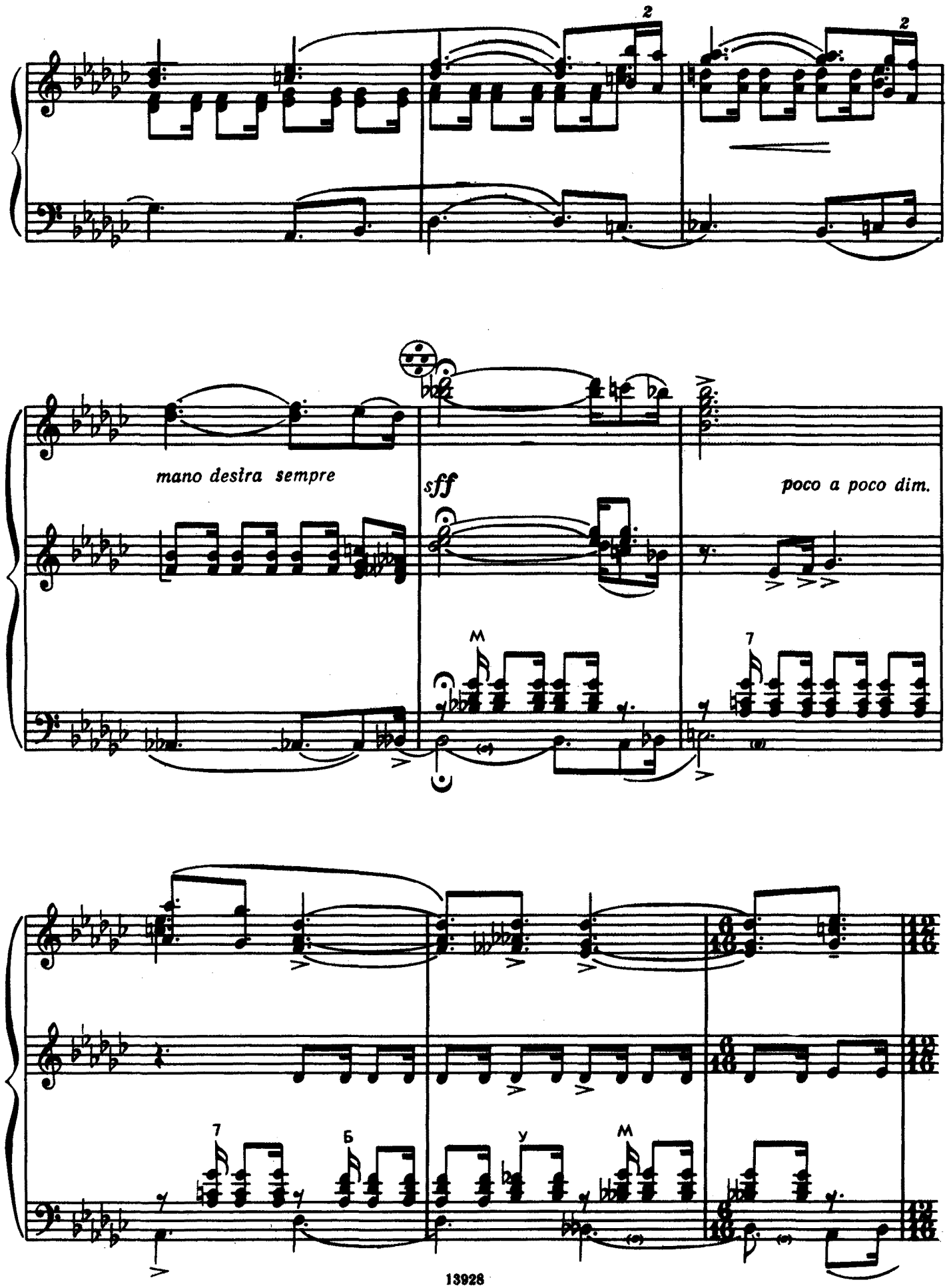
To my wife Irina

CHAMBER SUITE

Evening Prelude

Вл. ЗОЛОТАРЕВ
Vl. ZOLOTARYOV




2
2
mano destra sempre
sff
poco a poco dim.
M
7
7
Б
У
M

poco a poco rit.

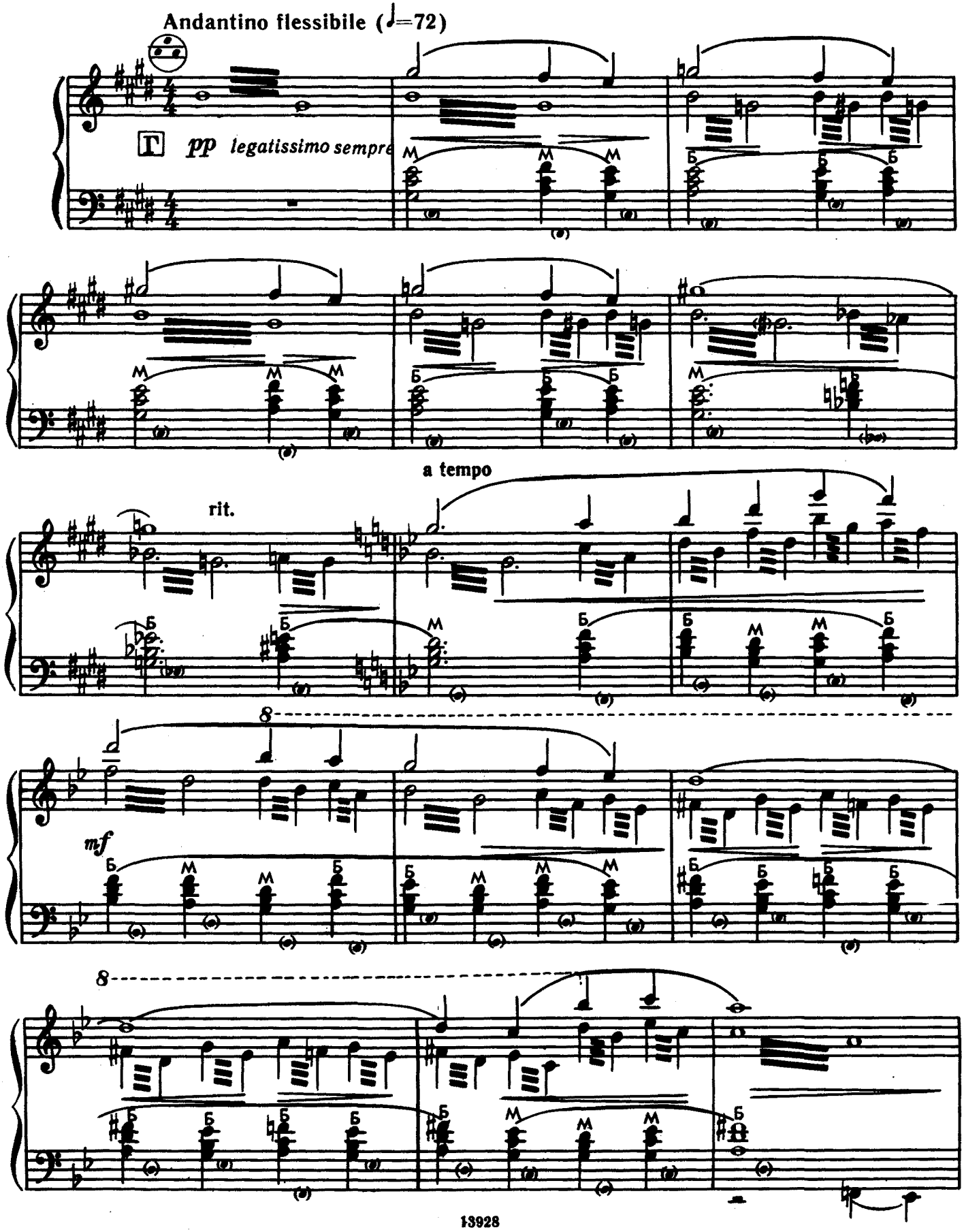
poco a poco morendo

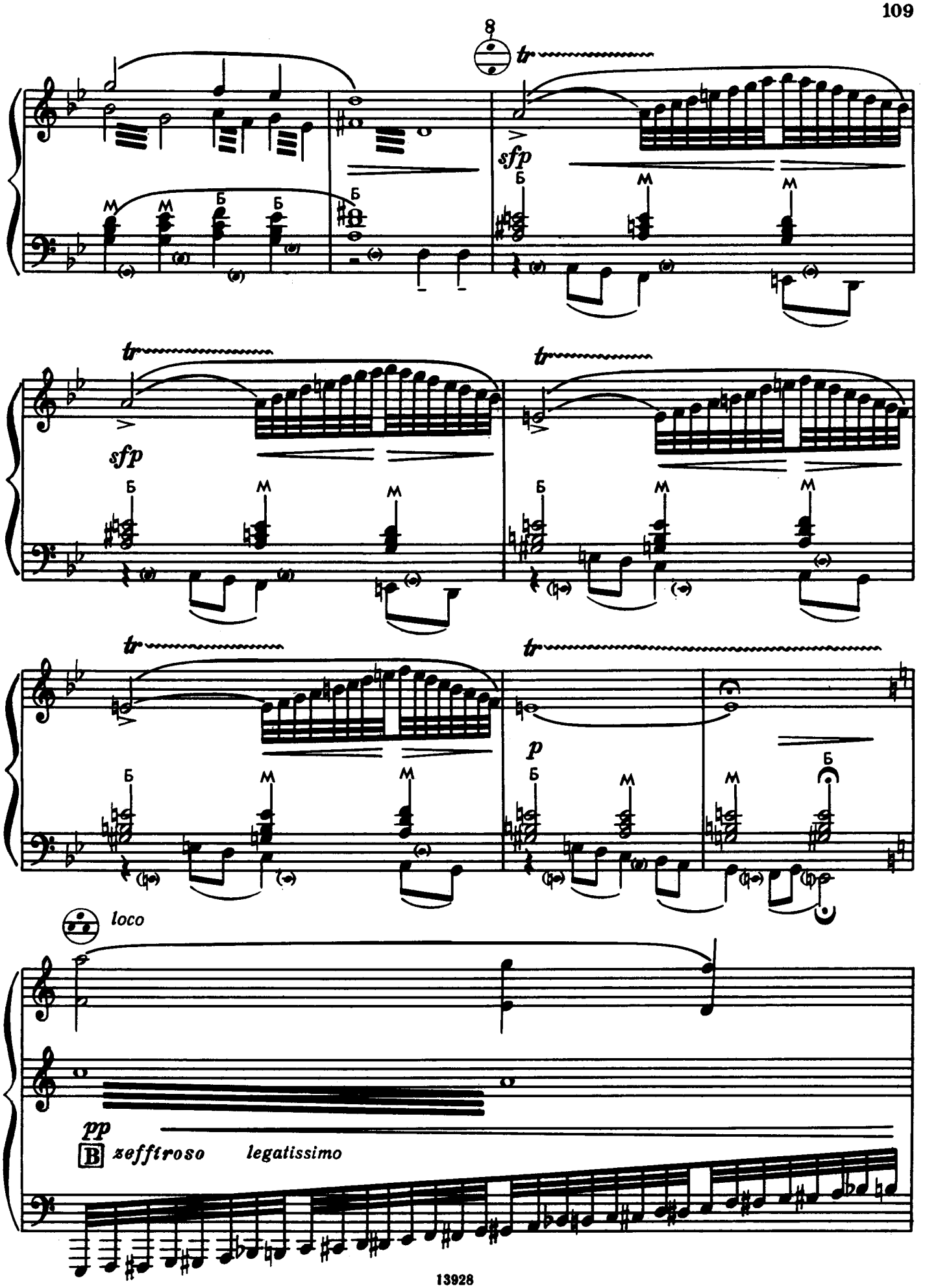
molto rit.

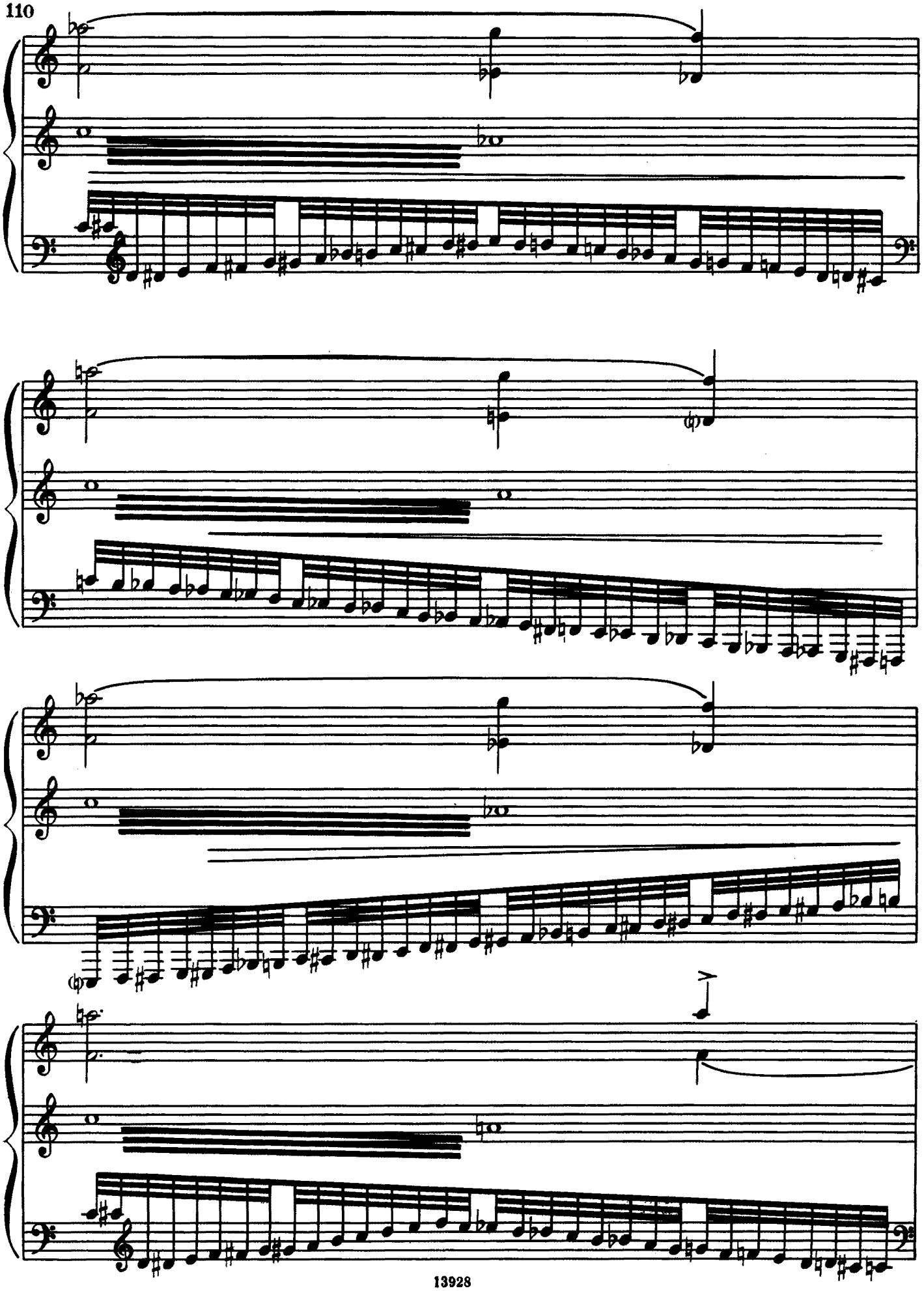
pp

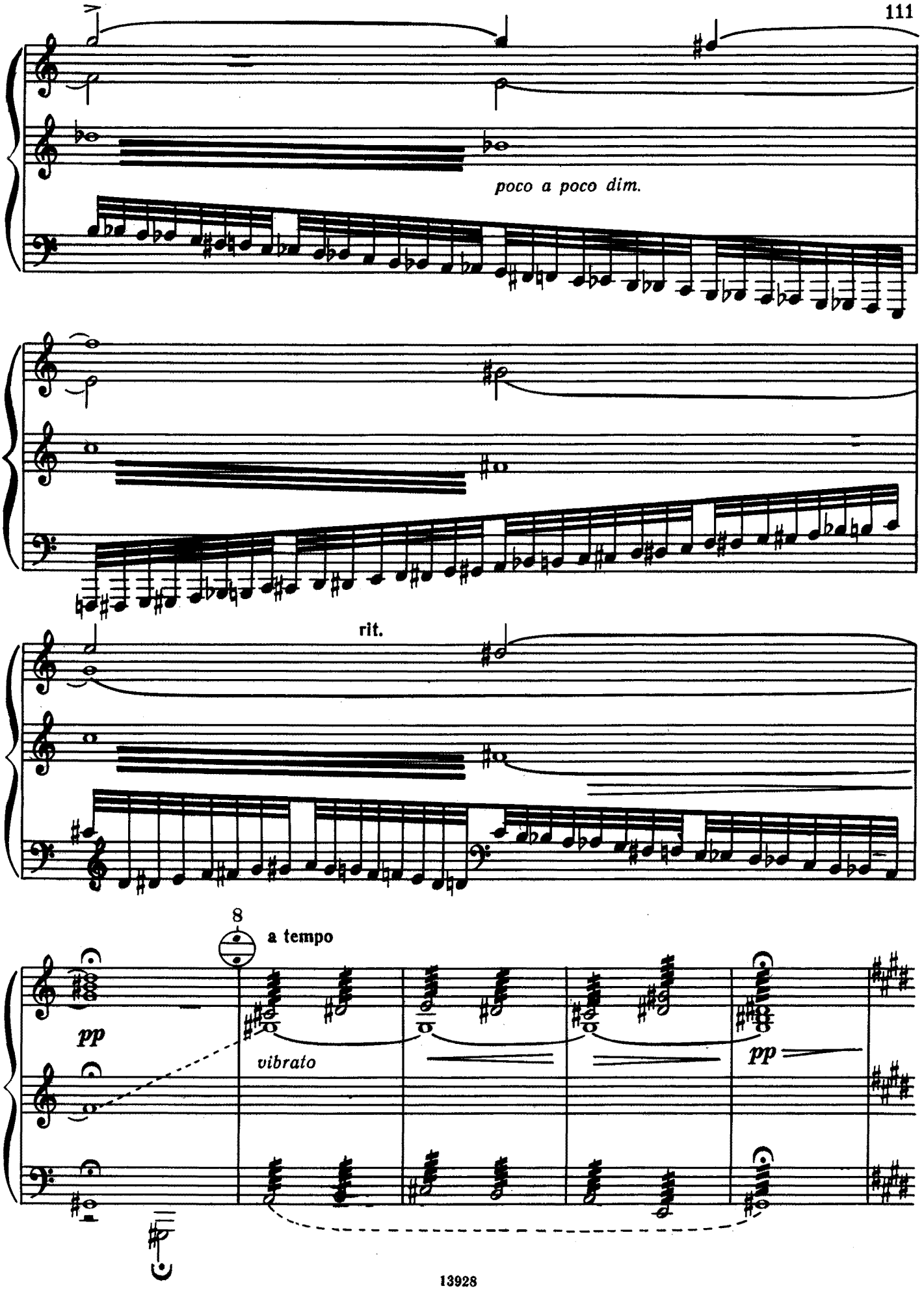
Свет луны за окнами струится...

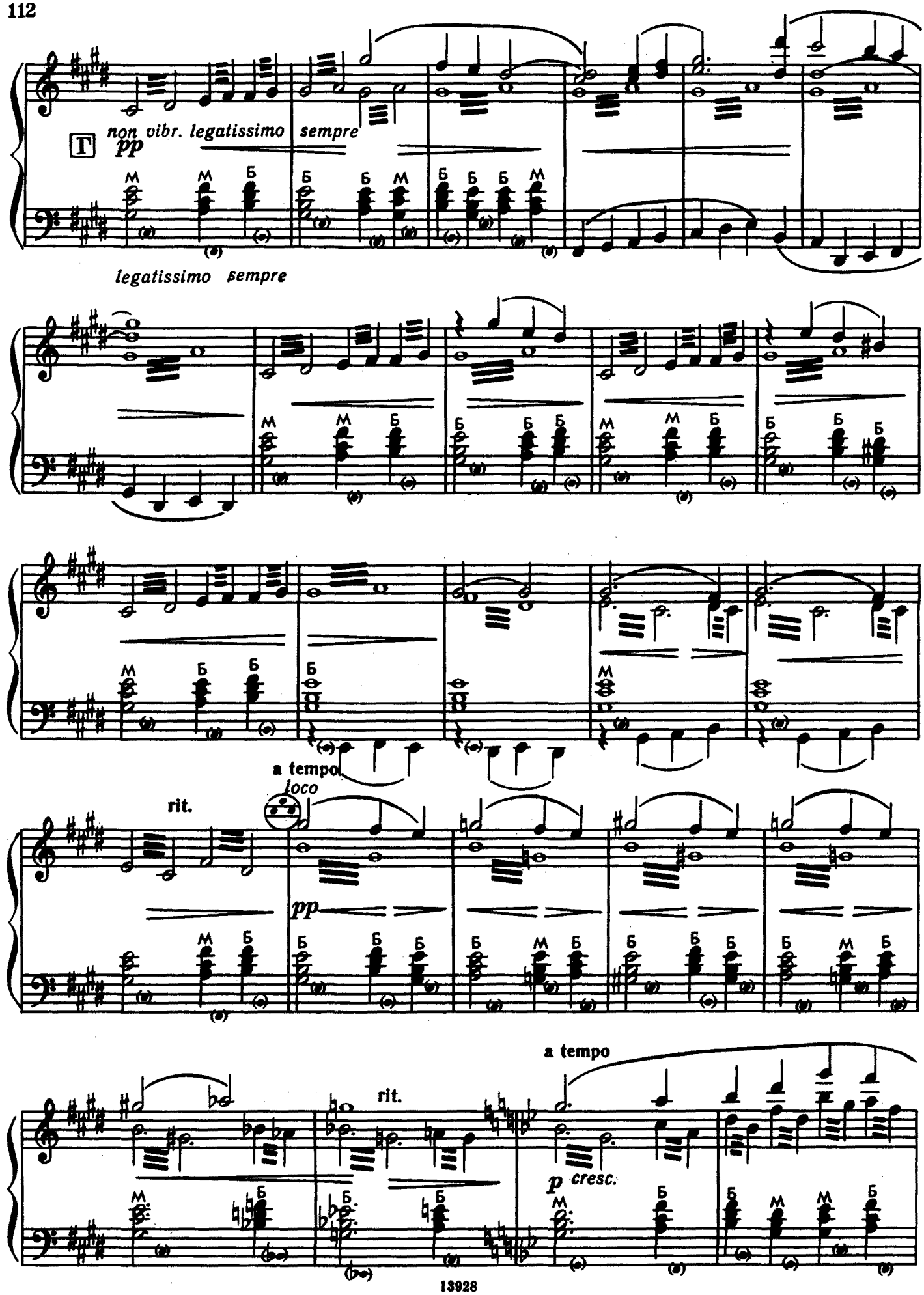
Moonlight Spurting Outdoors...

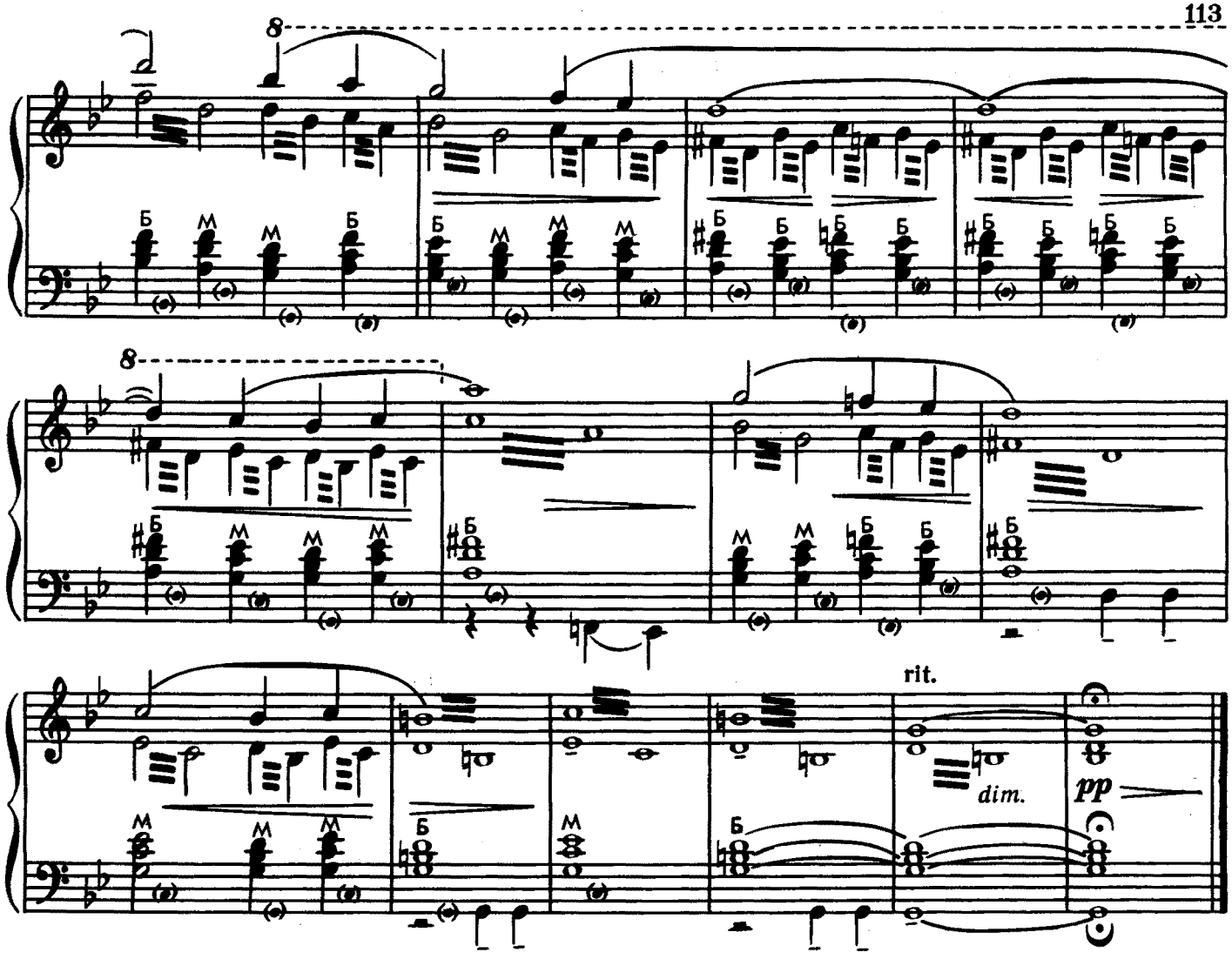



8
tr
sfp
Б
М
p
loco
pp
B zeffiroso legatissimo




poco a poco dim.
rit.
8
a tempo
pp
vibrato
pp

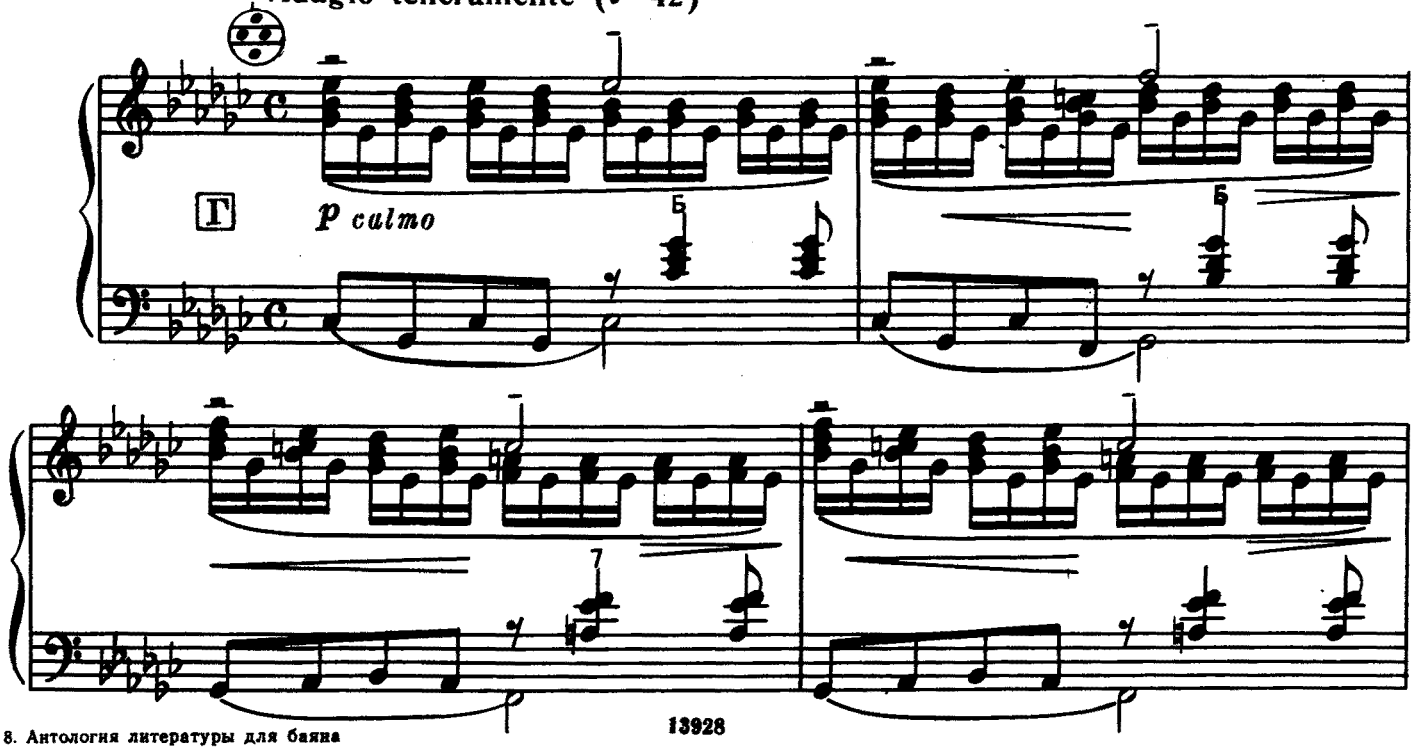

non vibr. legatissimo sempre
pp
legatissimo sempre
a tempo
loco
rit.
pp
rit.
a tempo
p cresc.

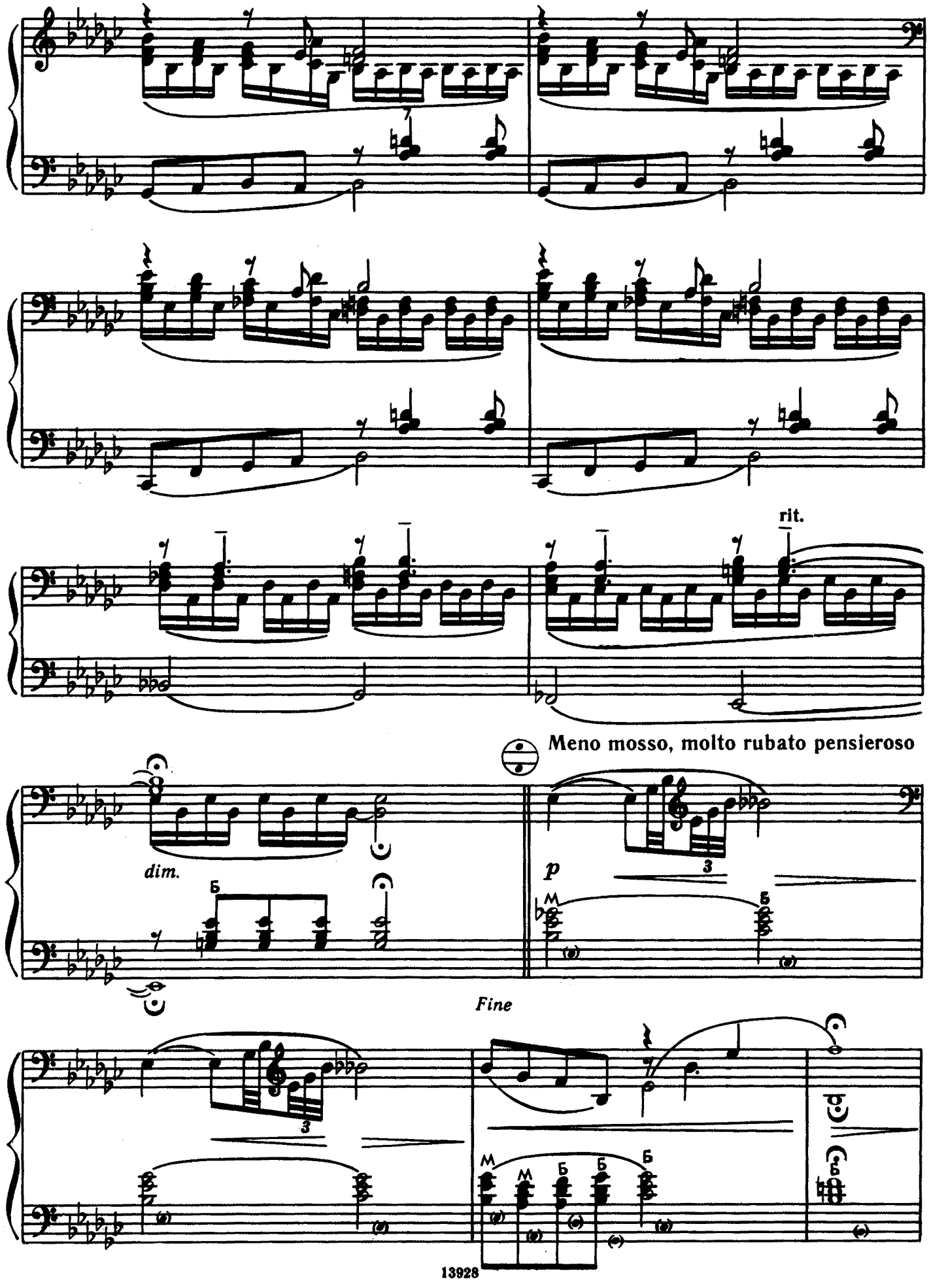


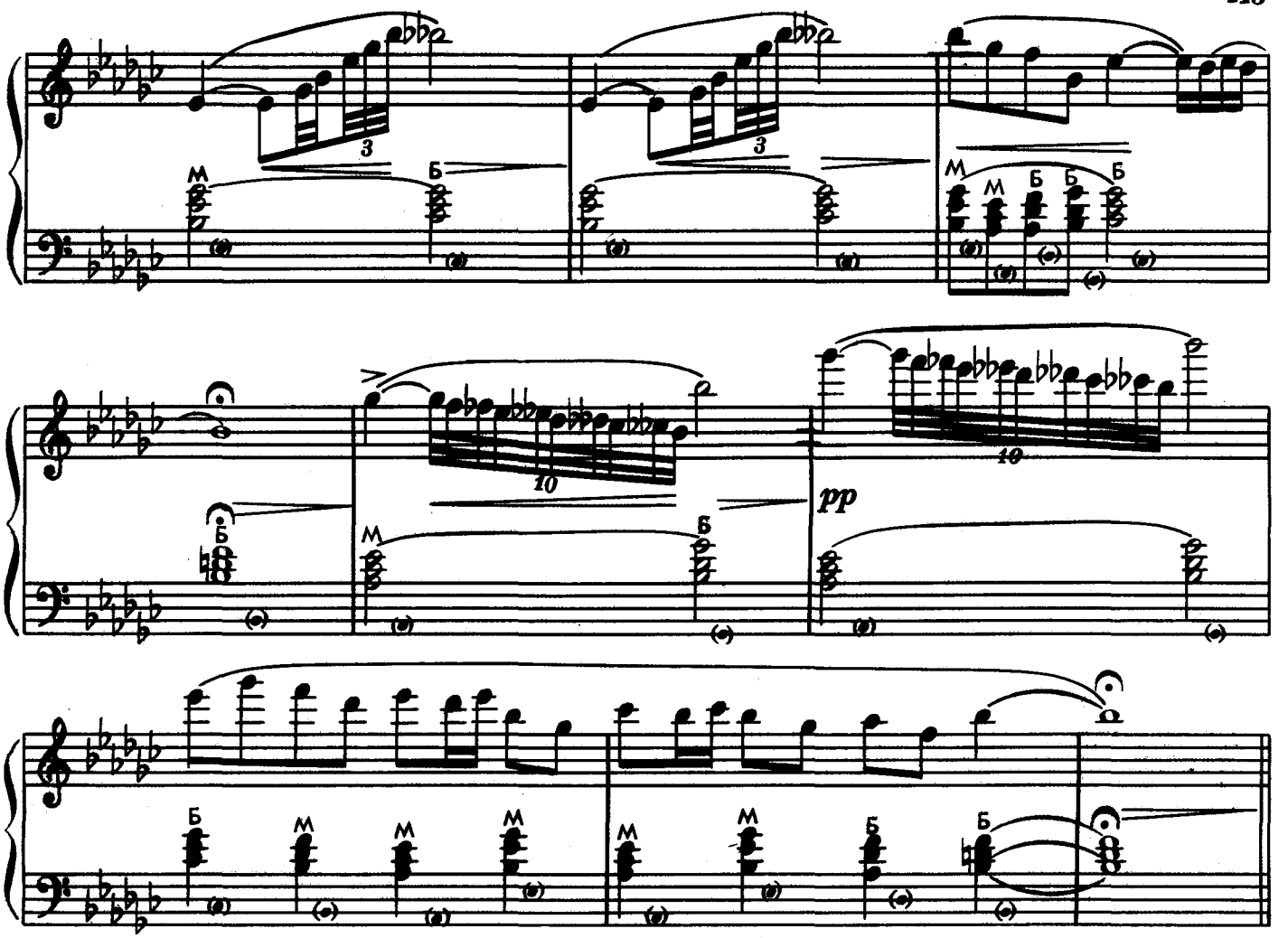
Ночной снегопад

Snowfall at Night

8 Adagio teneramente (♩=42)



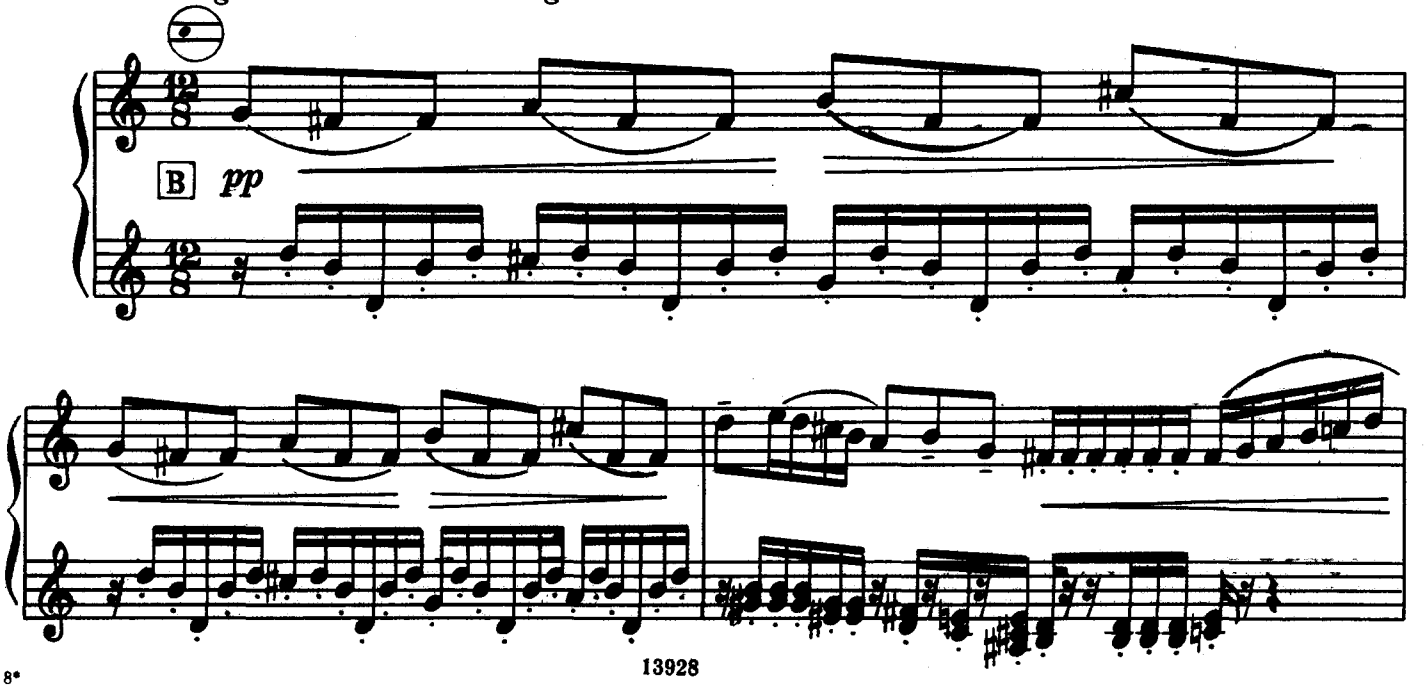

rit.
Meno mosso, molto rubato pensieroso
dim.
p
Fine

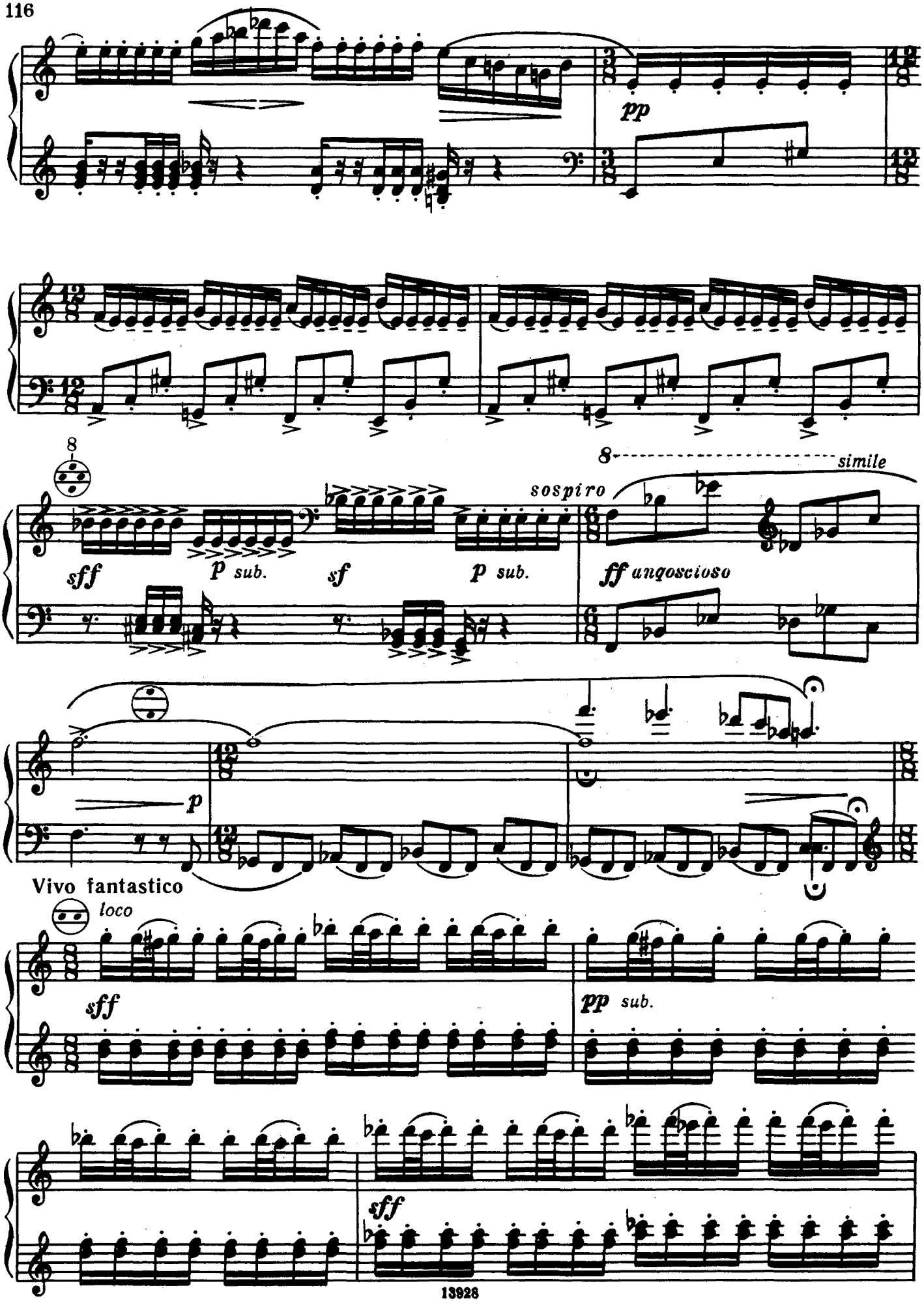


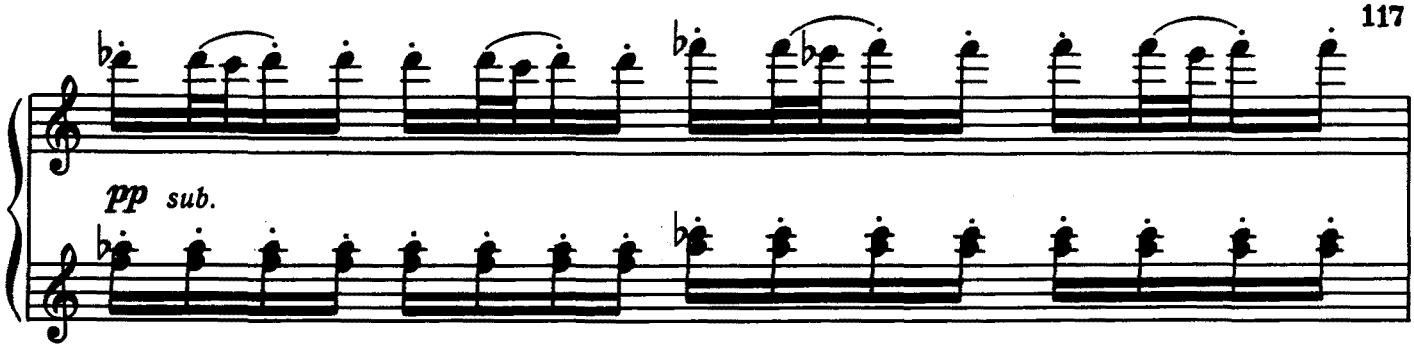
Таинственные видения

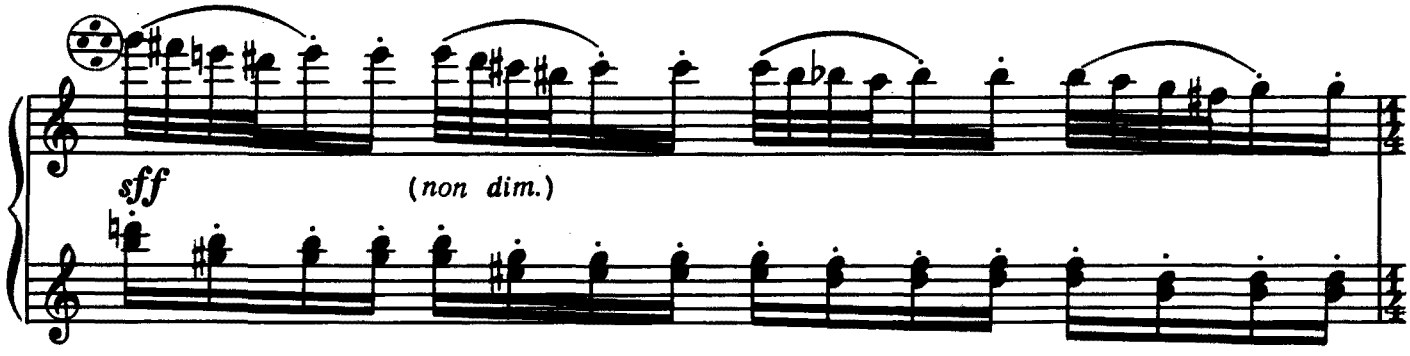
Mysterious Visions

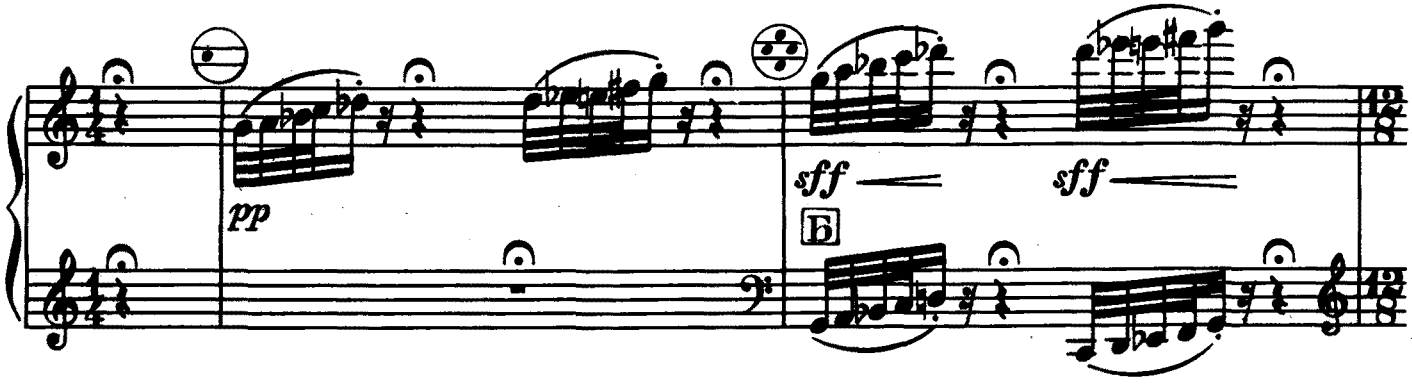
Allegretto misterioso con grazia



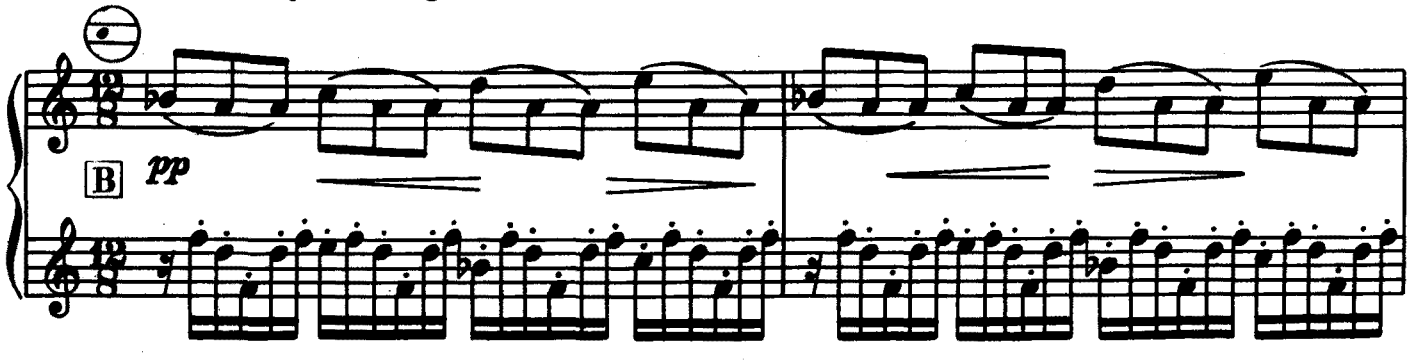

pp
8
sff
p sub.
sf
p sub.
sospiro
8
simile
ff angoscioso
p
Vivo fantastico
loco
sff
pp sub.
sff

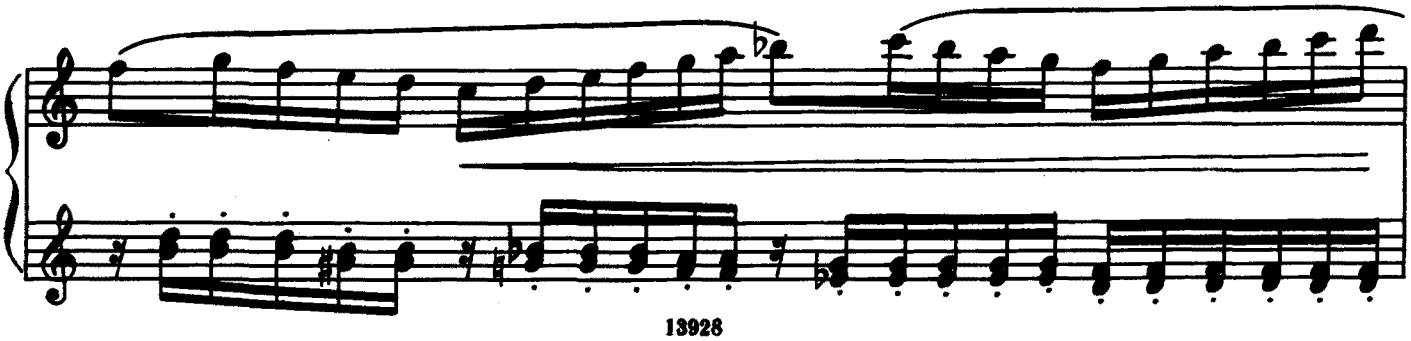


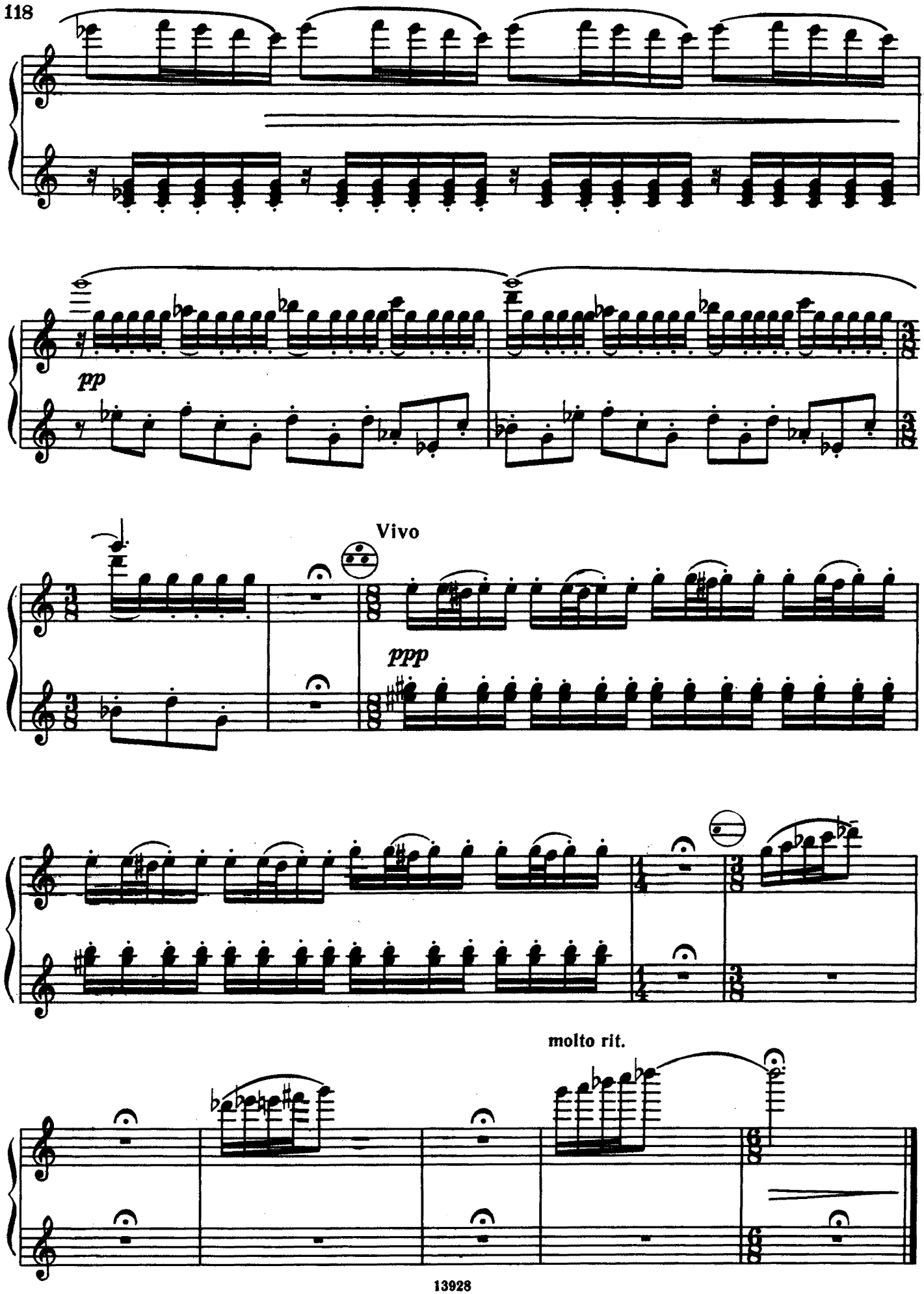


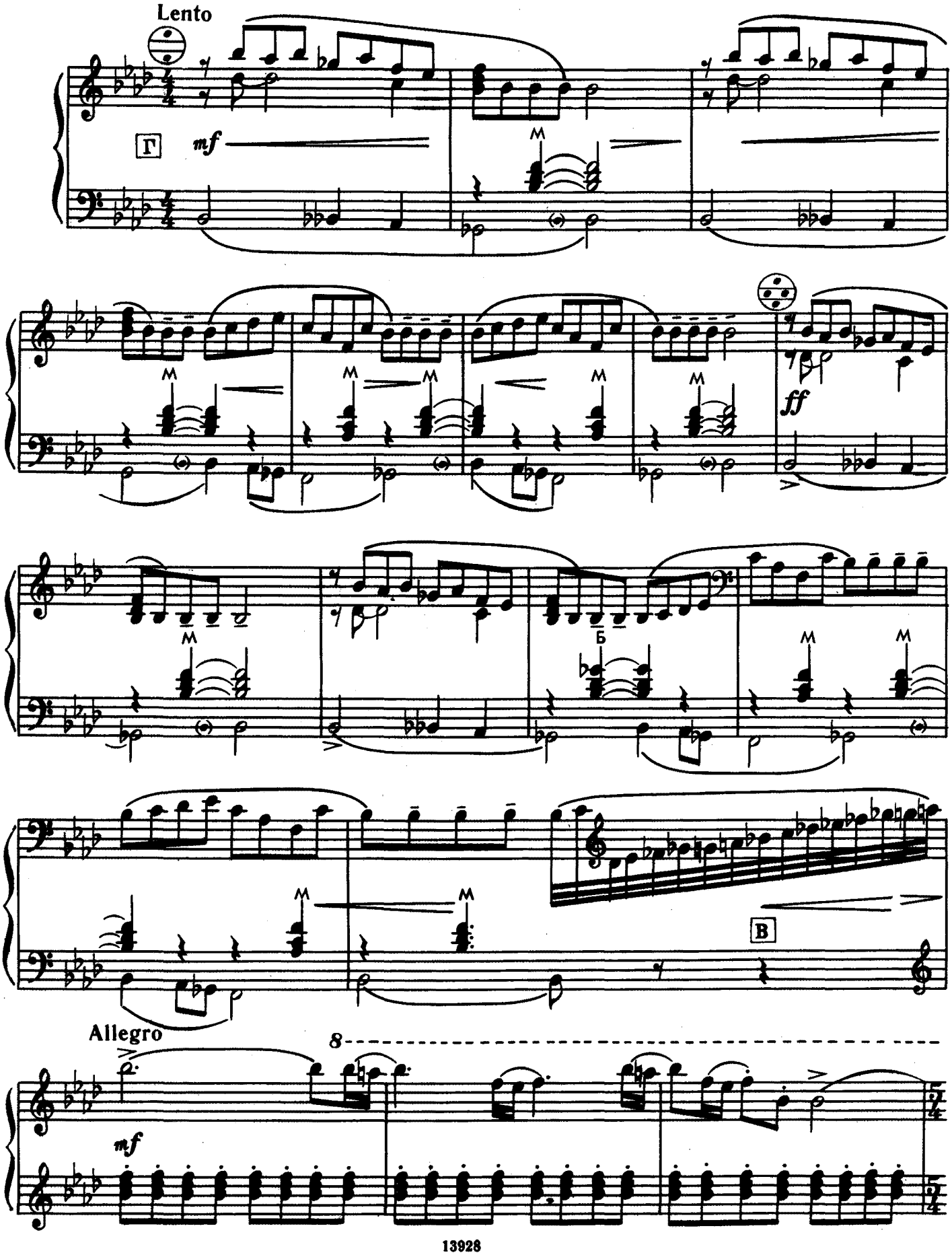


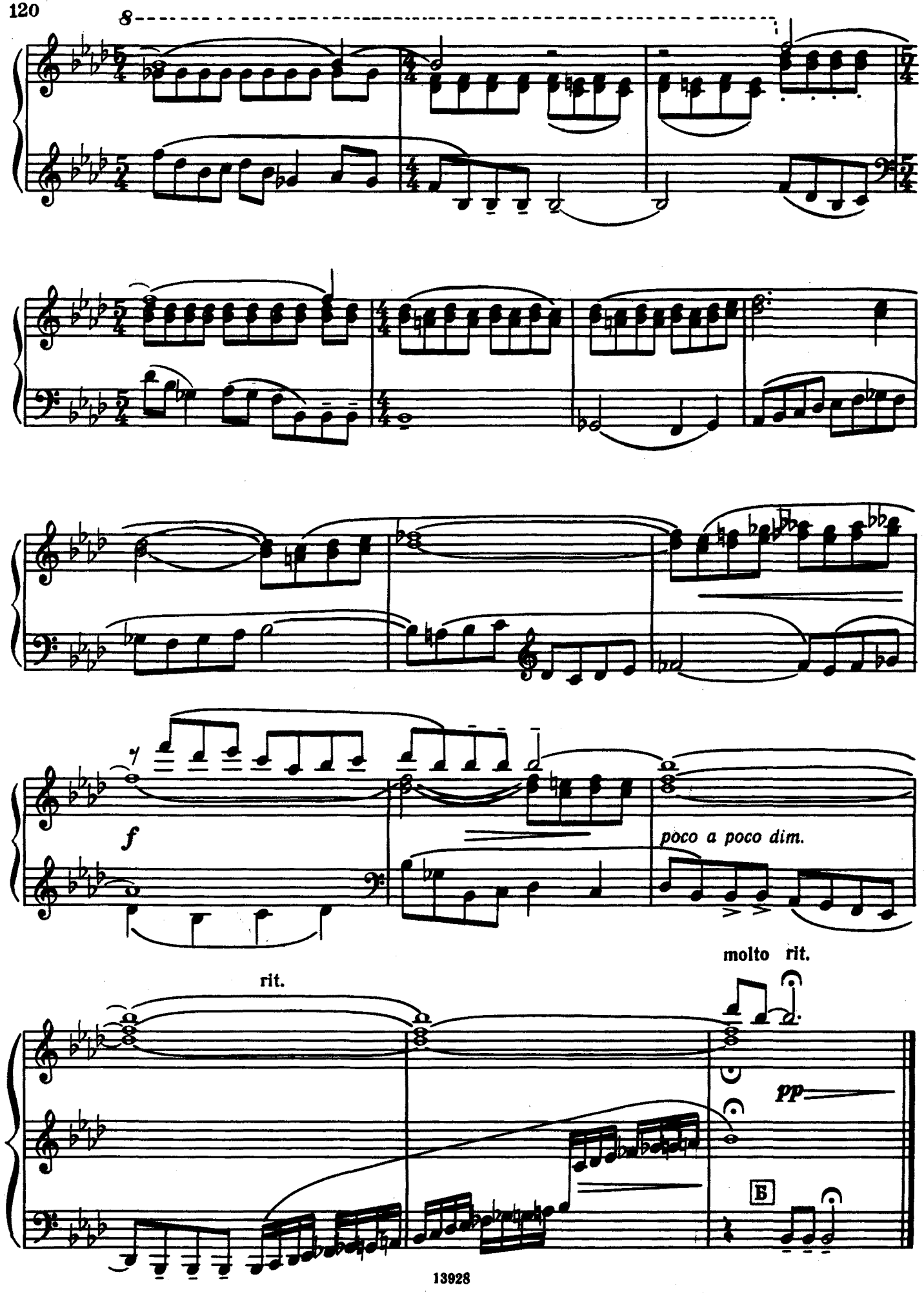
L'istesso tempo. Allergetto





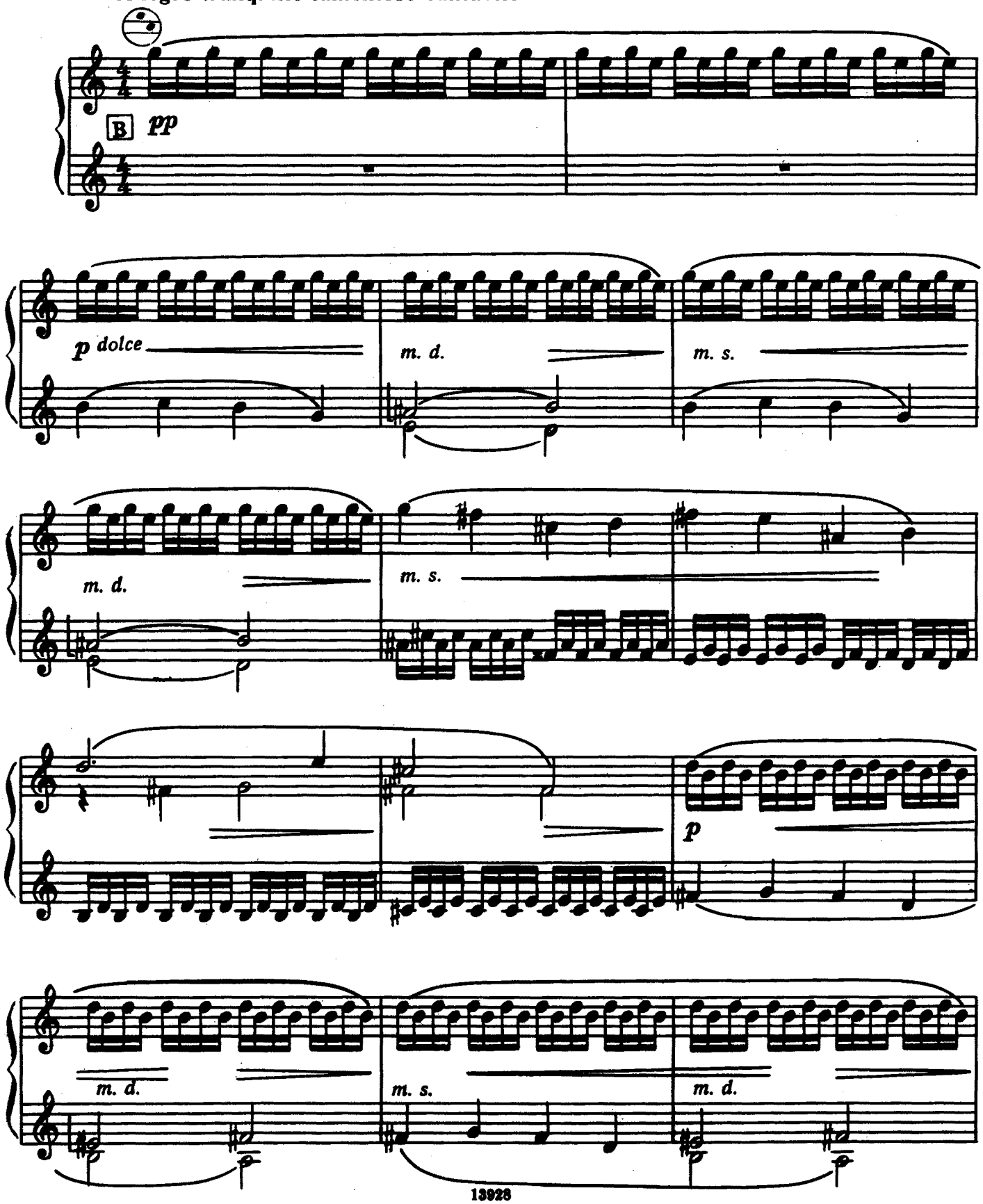

pp
Vivo
ppp
molto rit.

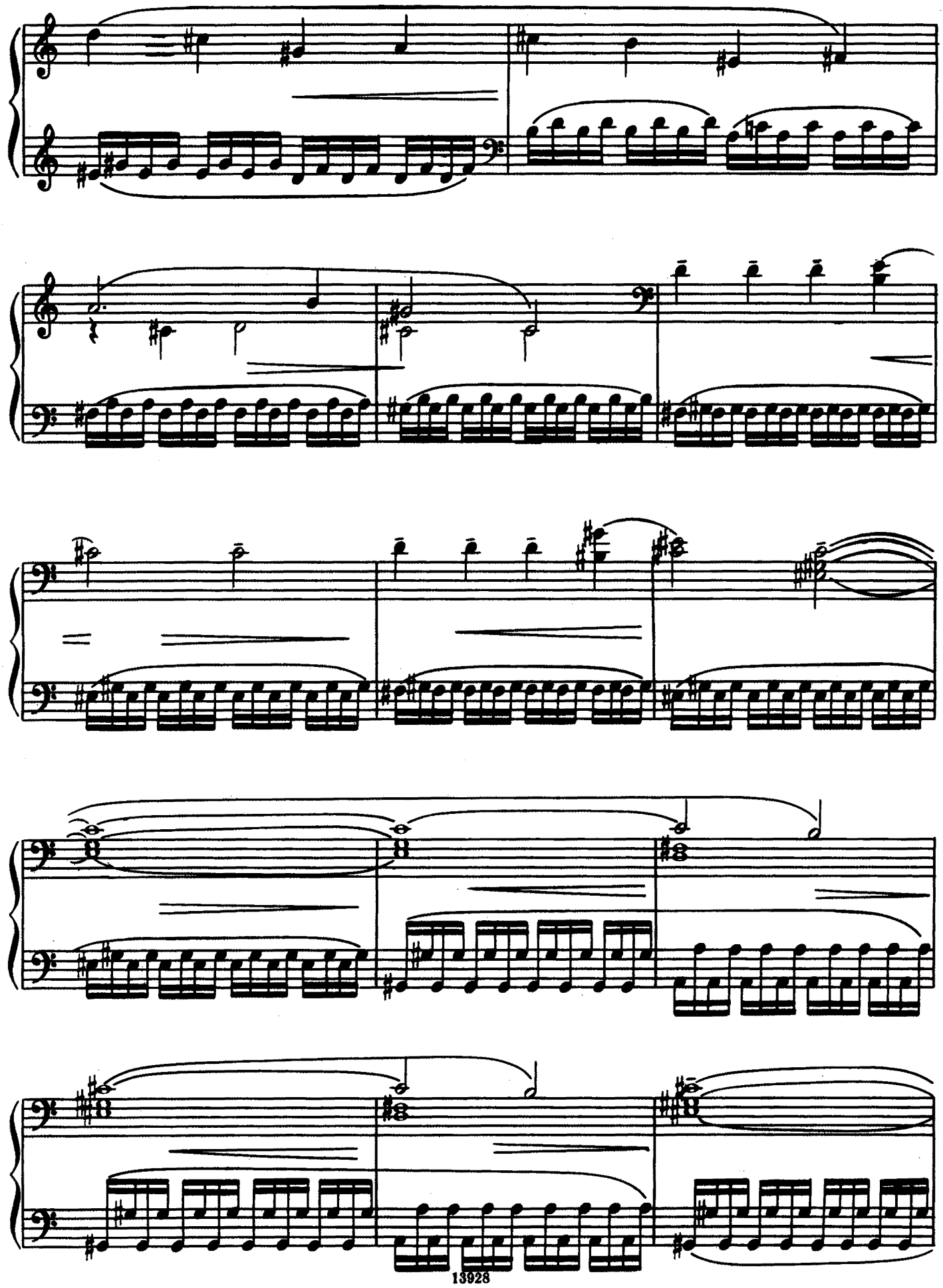

Lento
Г
mf
M
ff
Б
В
Allegro
8
mf

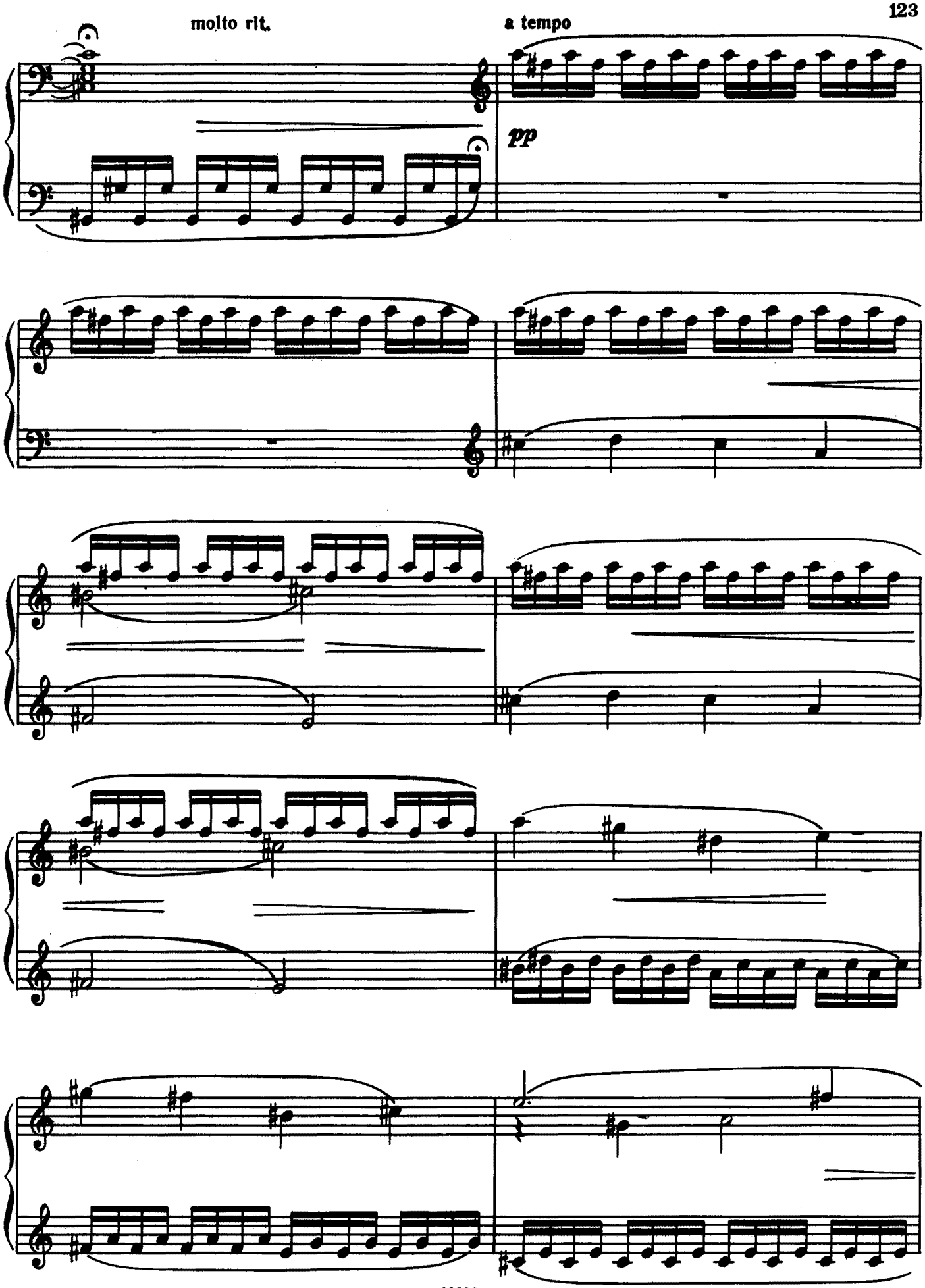

8
f
poco a poco dim.
molto rit.
rit.
pp
Б

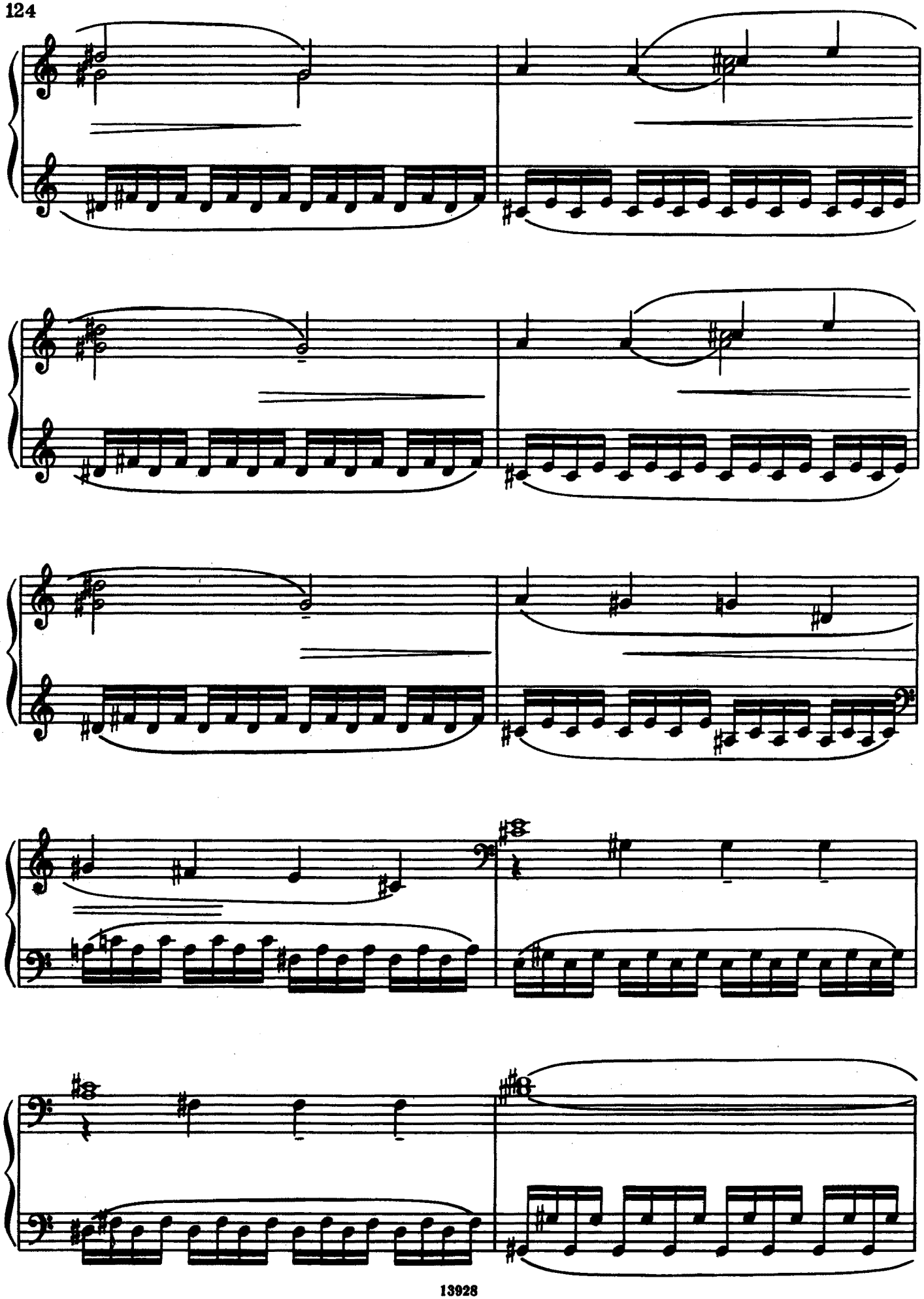
Старинная сказка — An Old Fairy-Tale

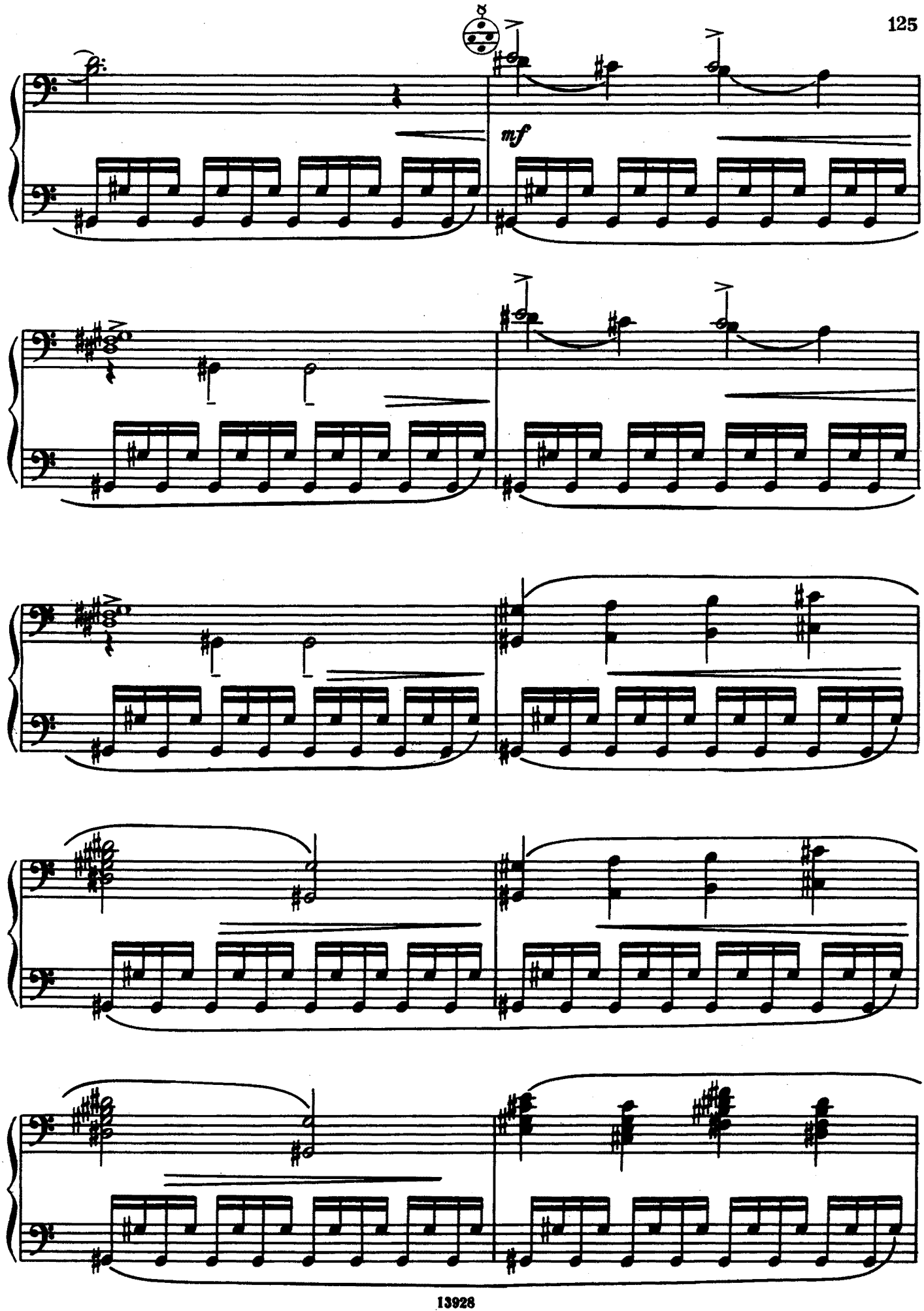
Allegro tranquillo lamentoso cantabile

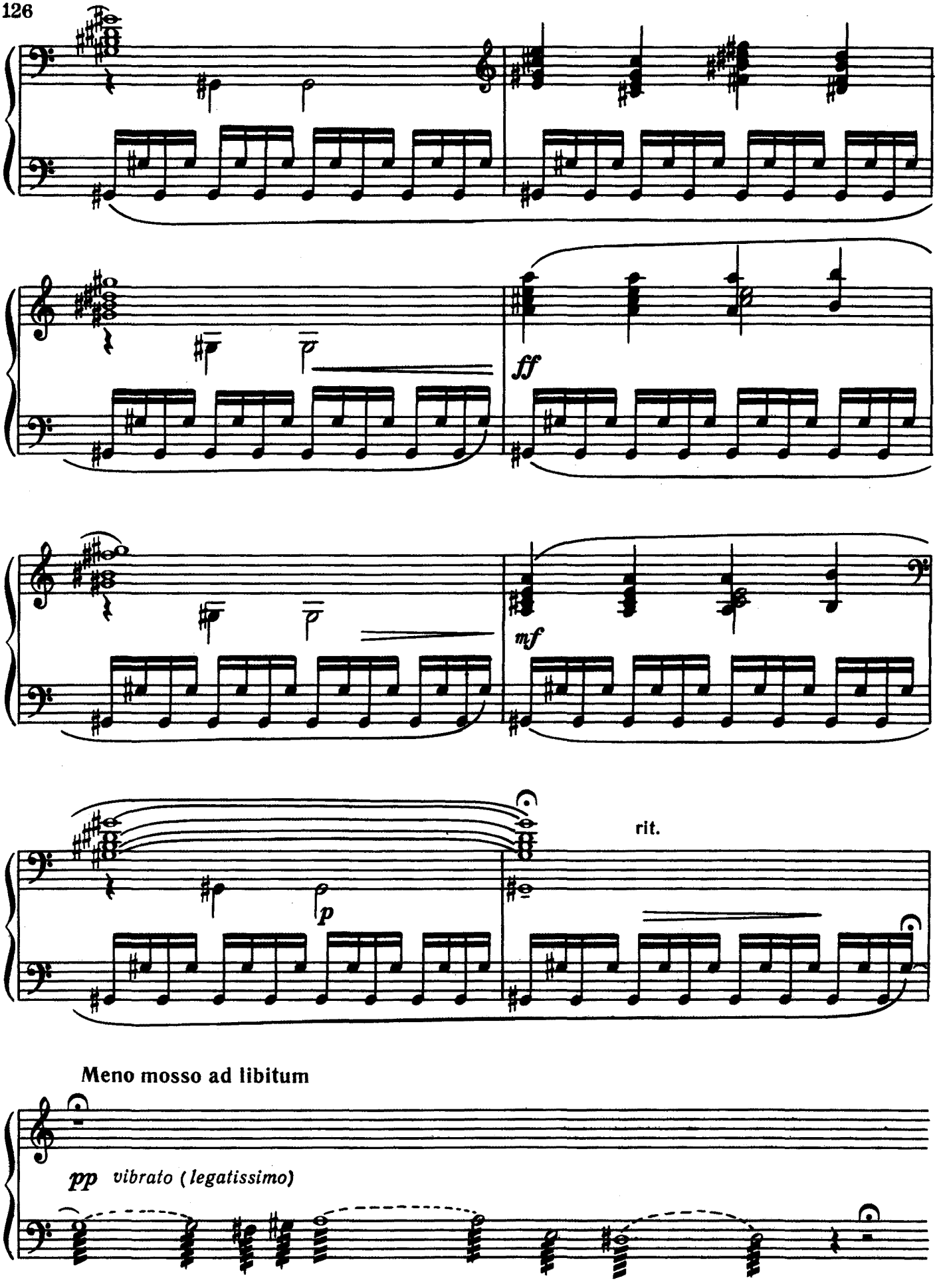


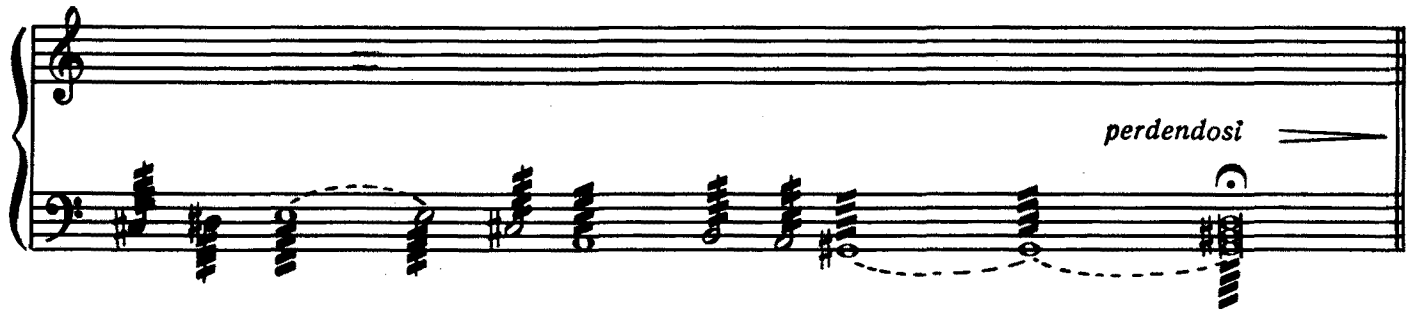


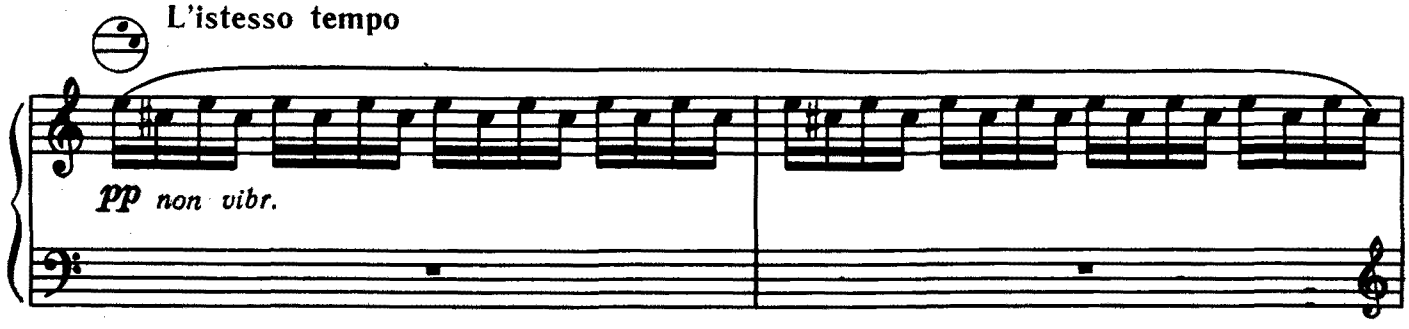

molto rit.
a tempo
pp

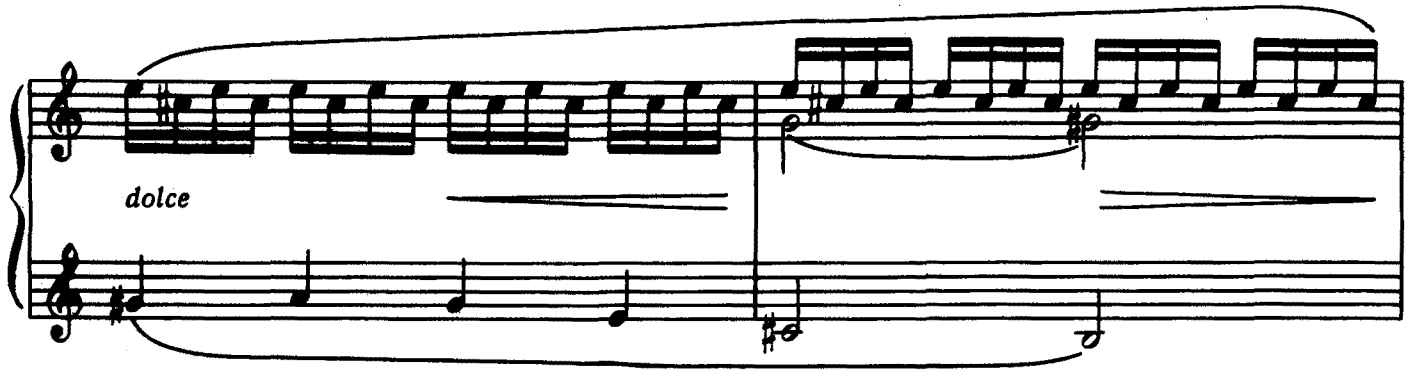


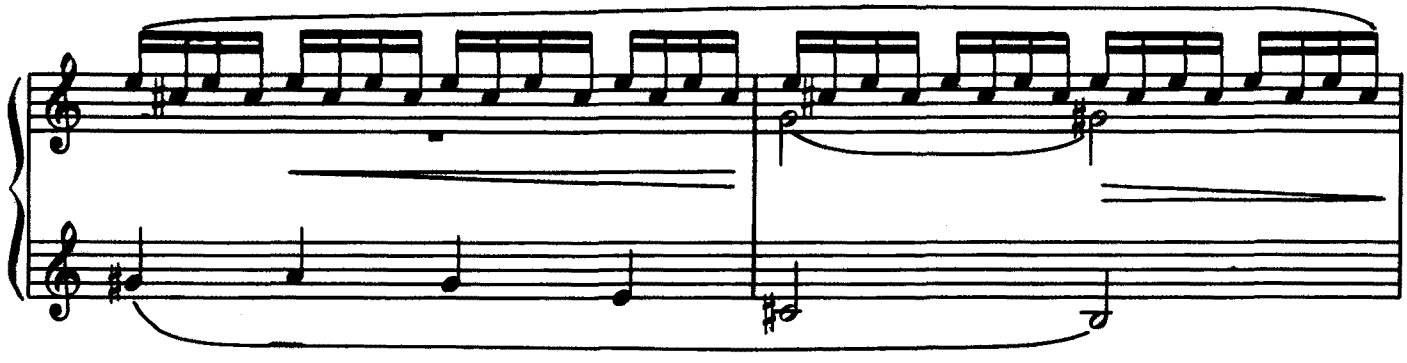

mf

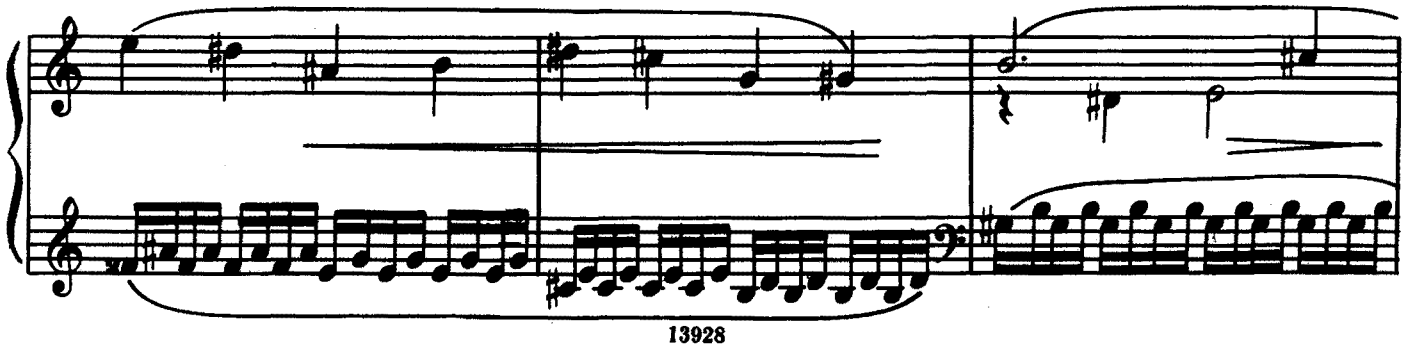

ff
mf
p
rit.
Meno mosso ad libitum
pp vibrato (legatissimo)

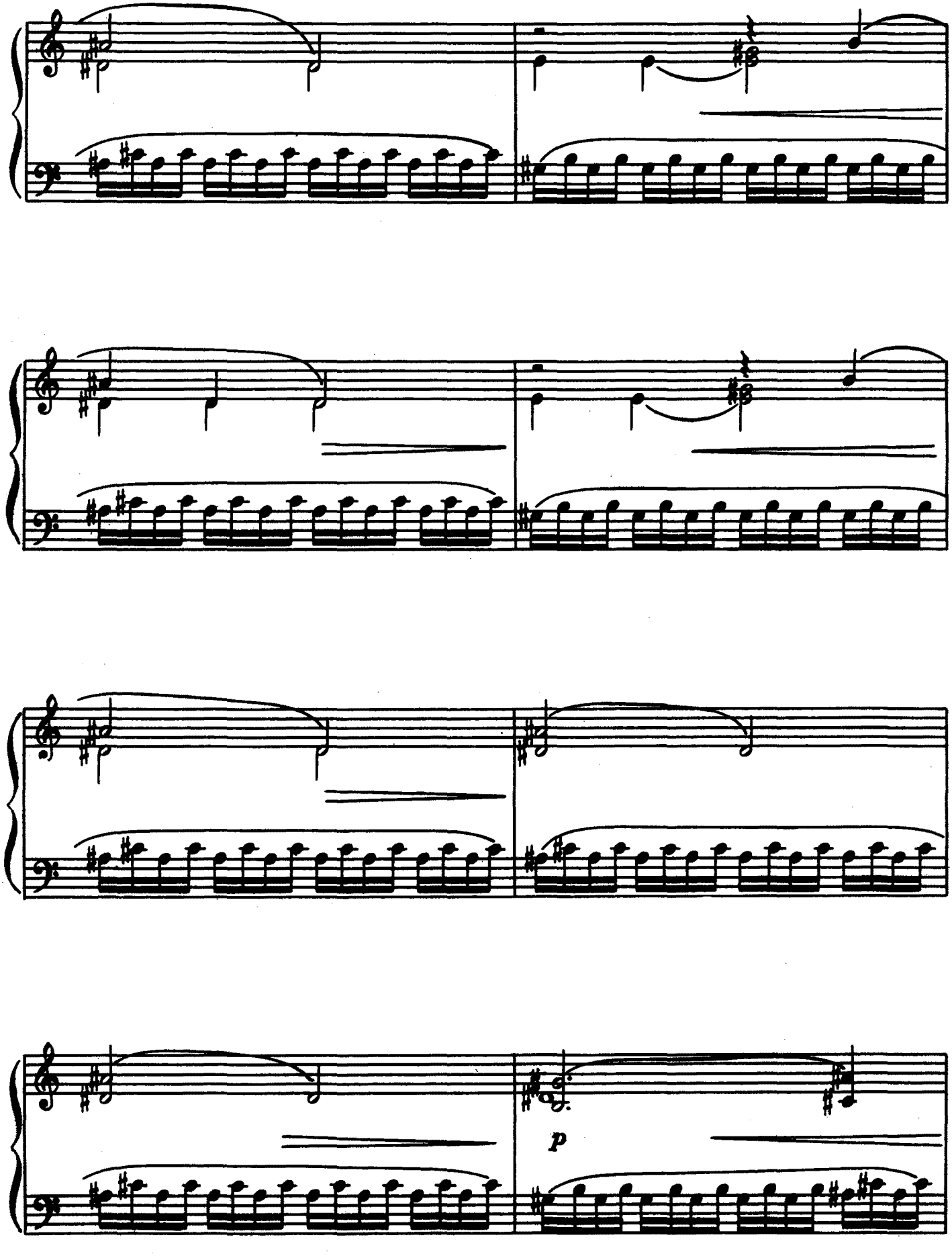

perdendosi

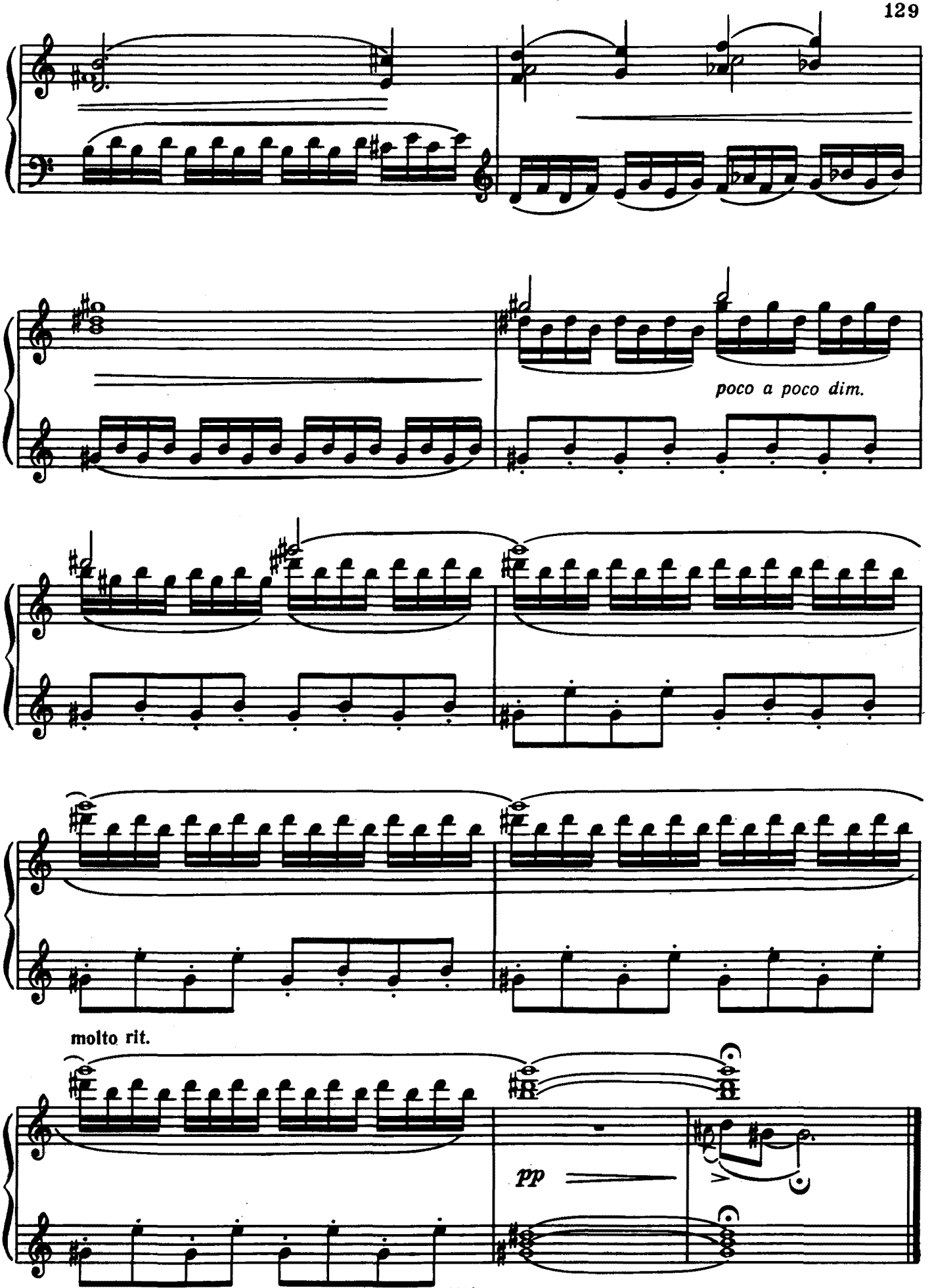

L'istesso tempo
pp non vibr.


dolce






p


poco a poco dim.
molto rit.
pp

Эдуарду Митченко

ПАРТИТА № 1 (1968)

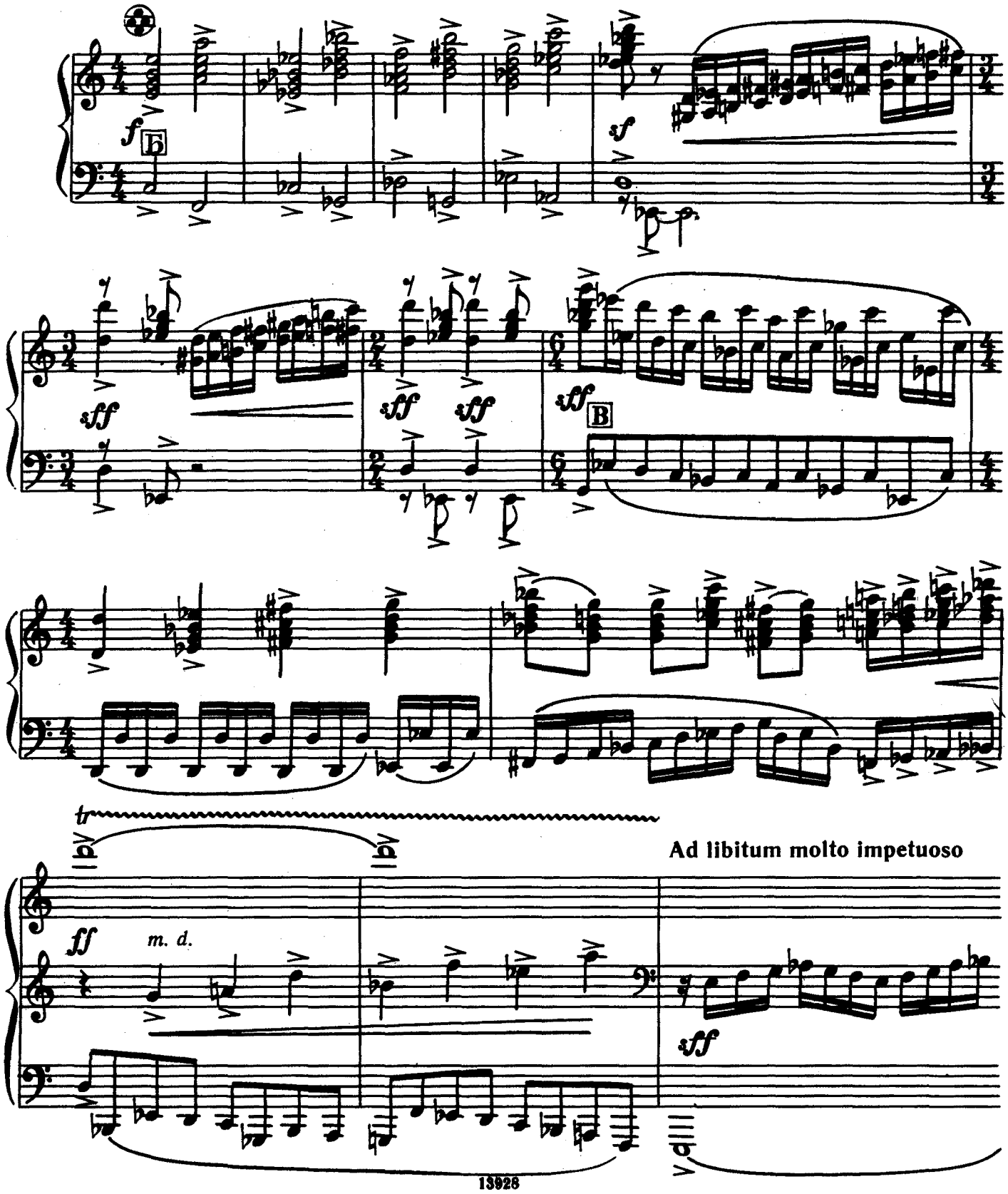
To Eduard Mitchenko

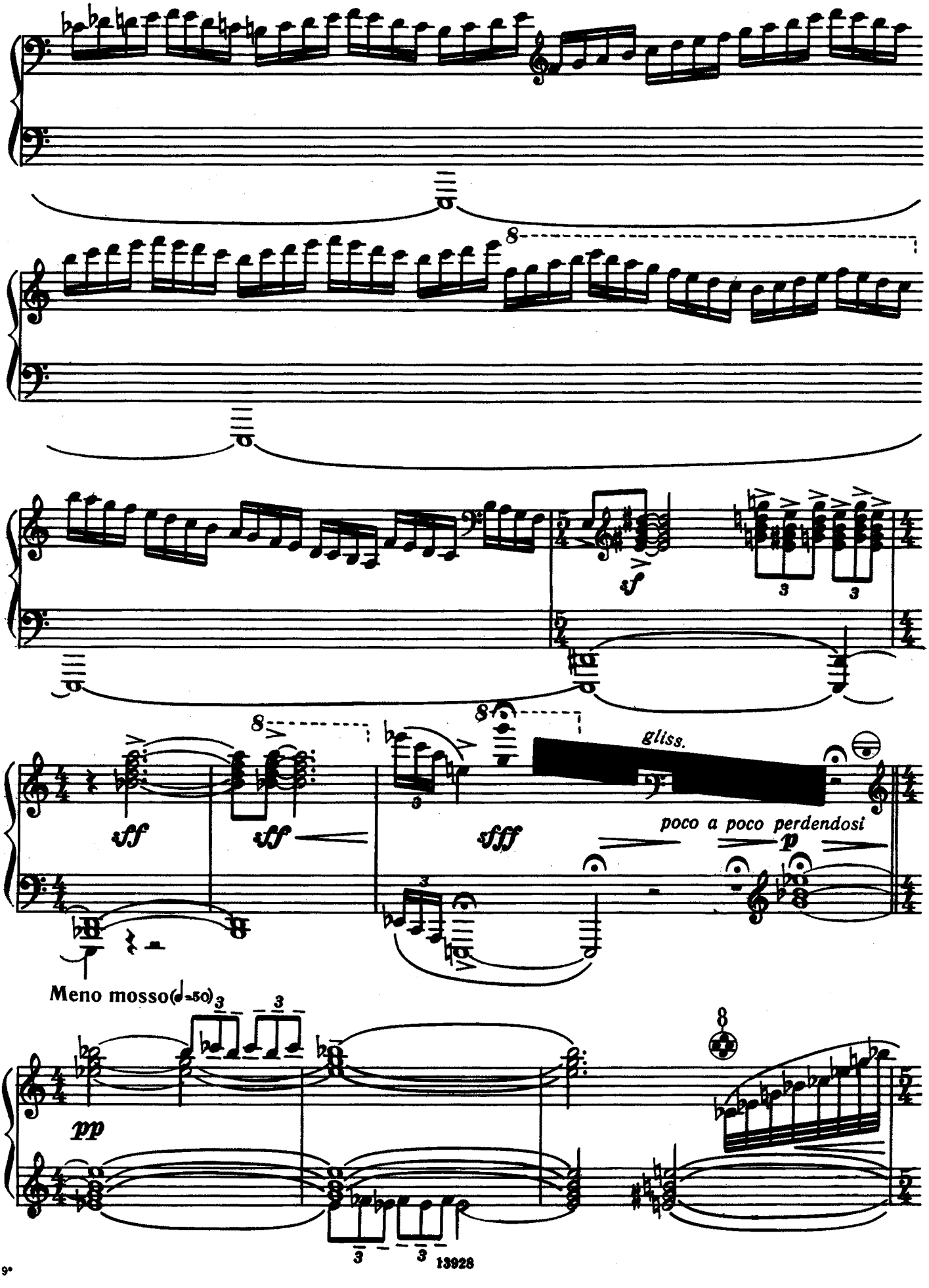
PARTITA No. 1

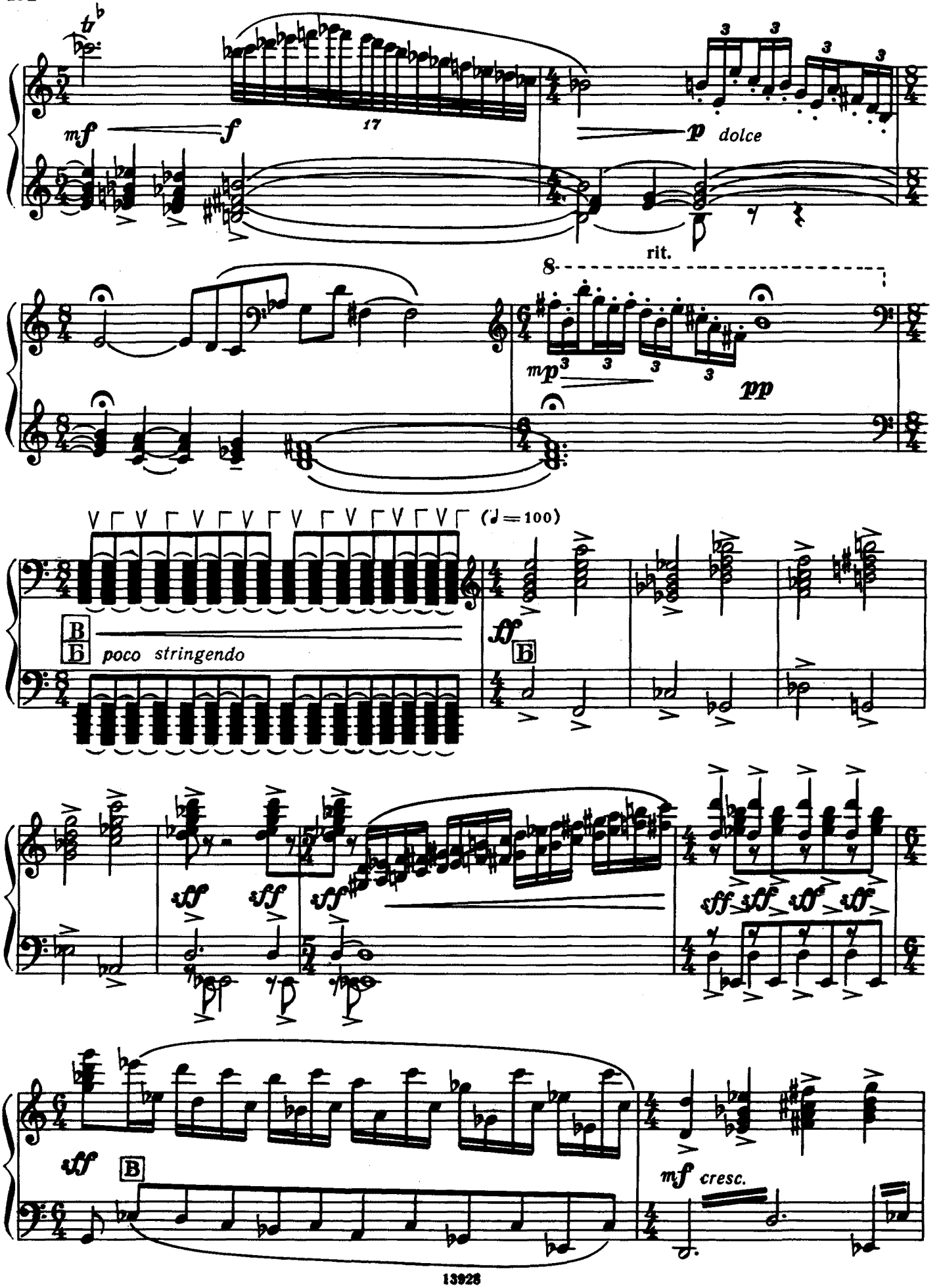
Вл. ЗОЛОТАРЕВ
Vl. ZOLOTARYOV

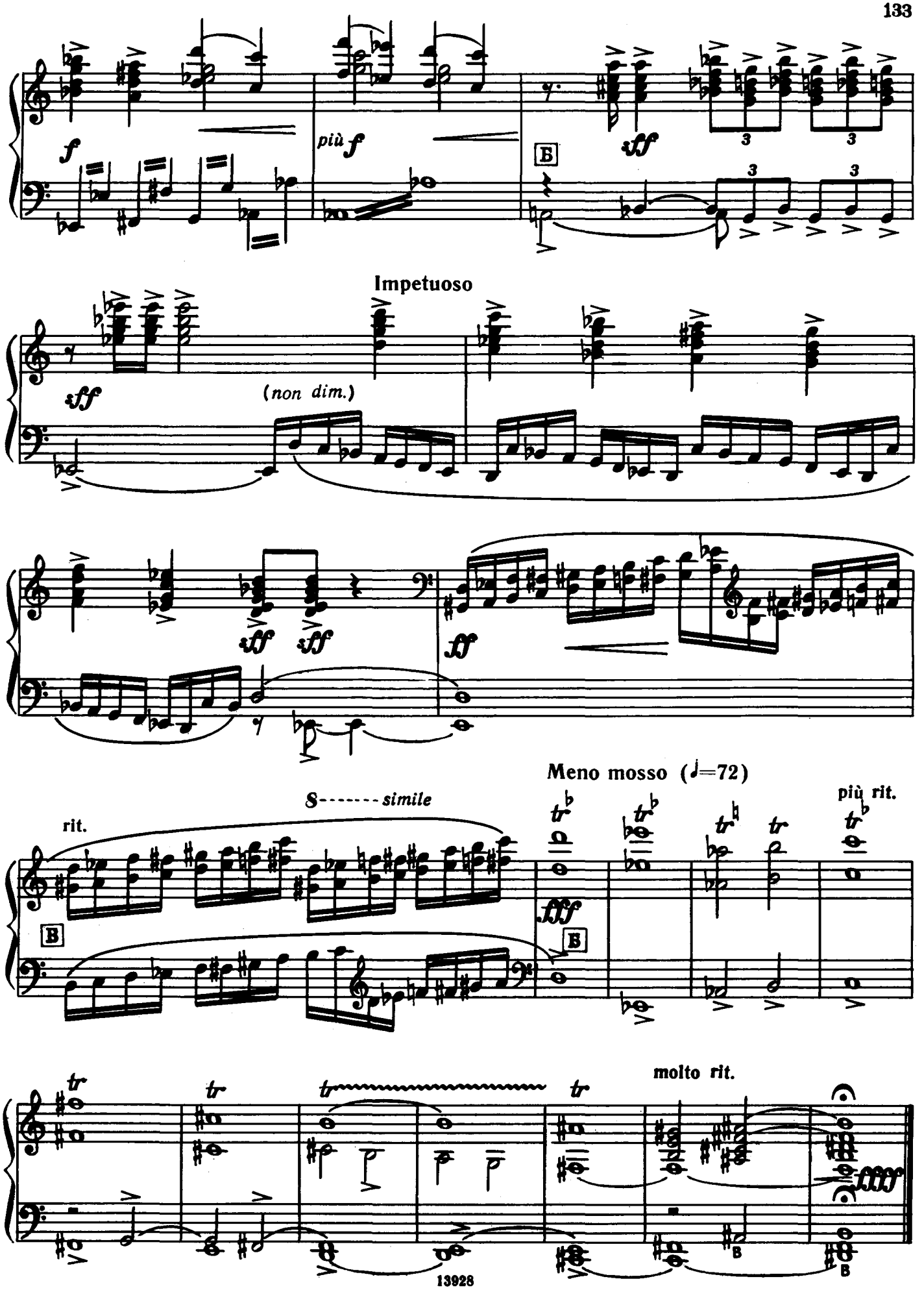
Allegro

Maestoso (♩=100)



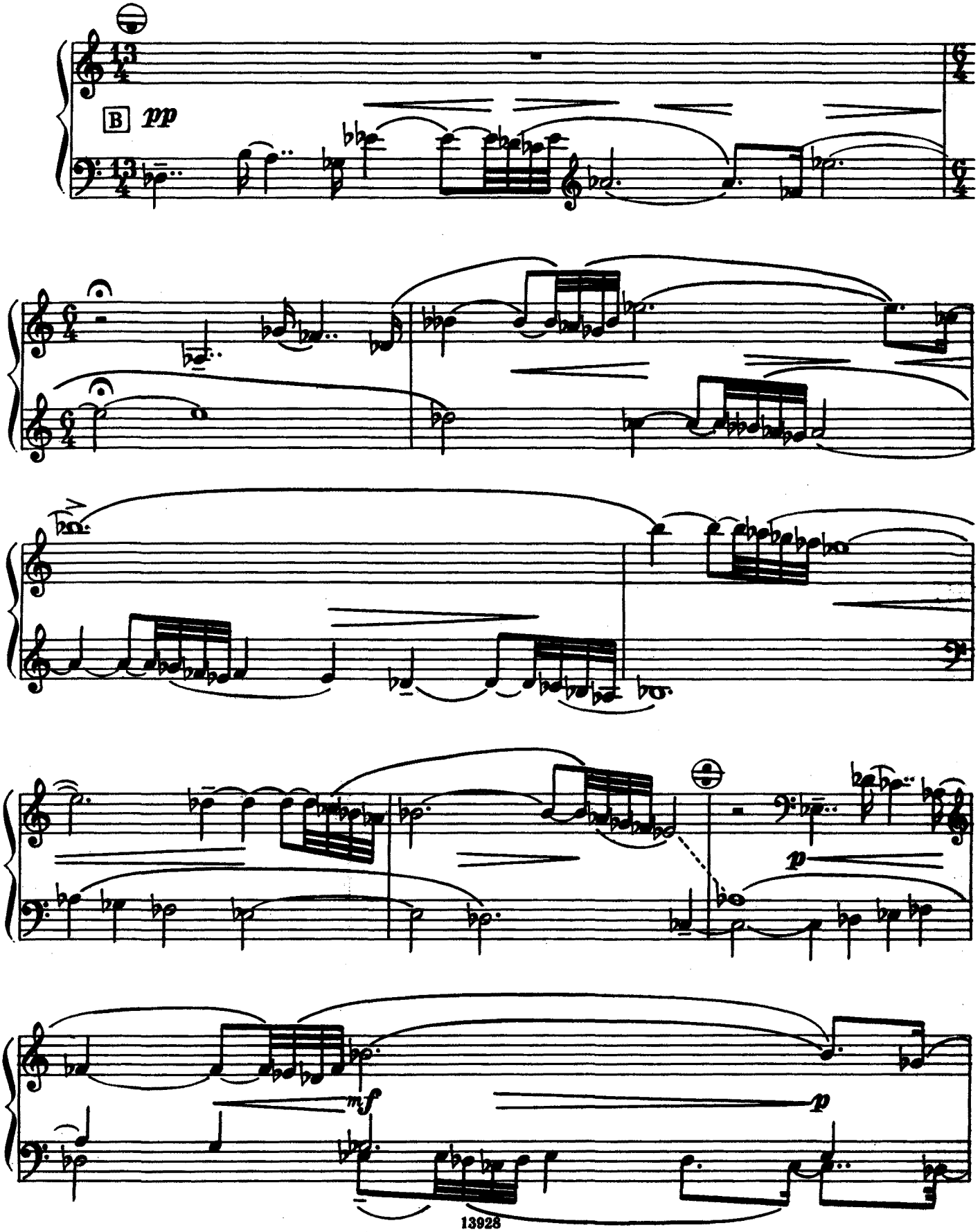

sf
sff
sff
sfff
gliss.
poco a poco perdendosi
p
Meno mosso (♩=50)
pp

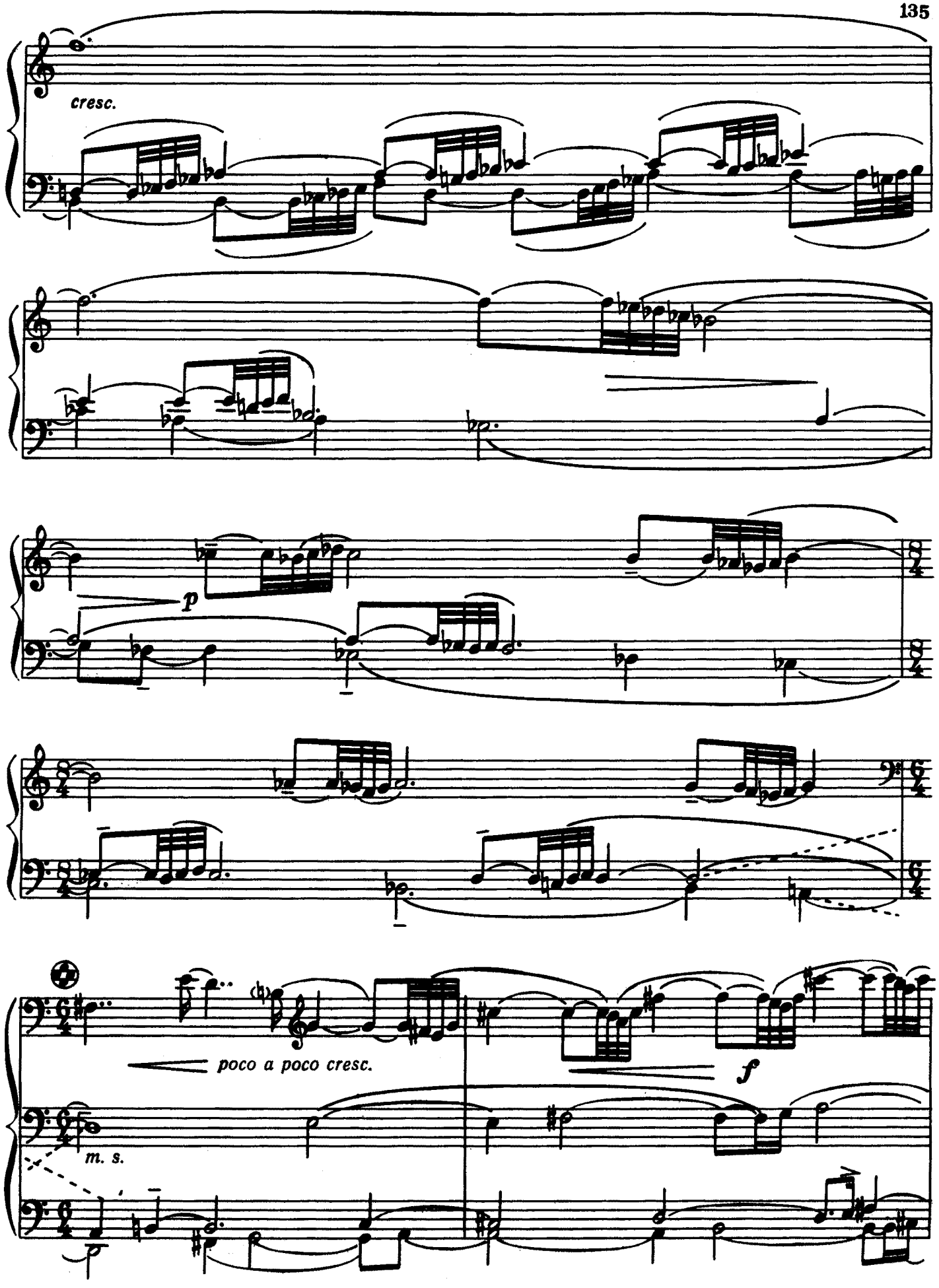

17
mf
f
p dolce
rit.
8
mp
pp
(♩=100)
poco stringendo
ff
sff
sfff
mf cresc.

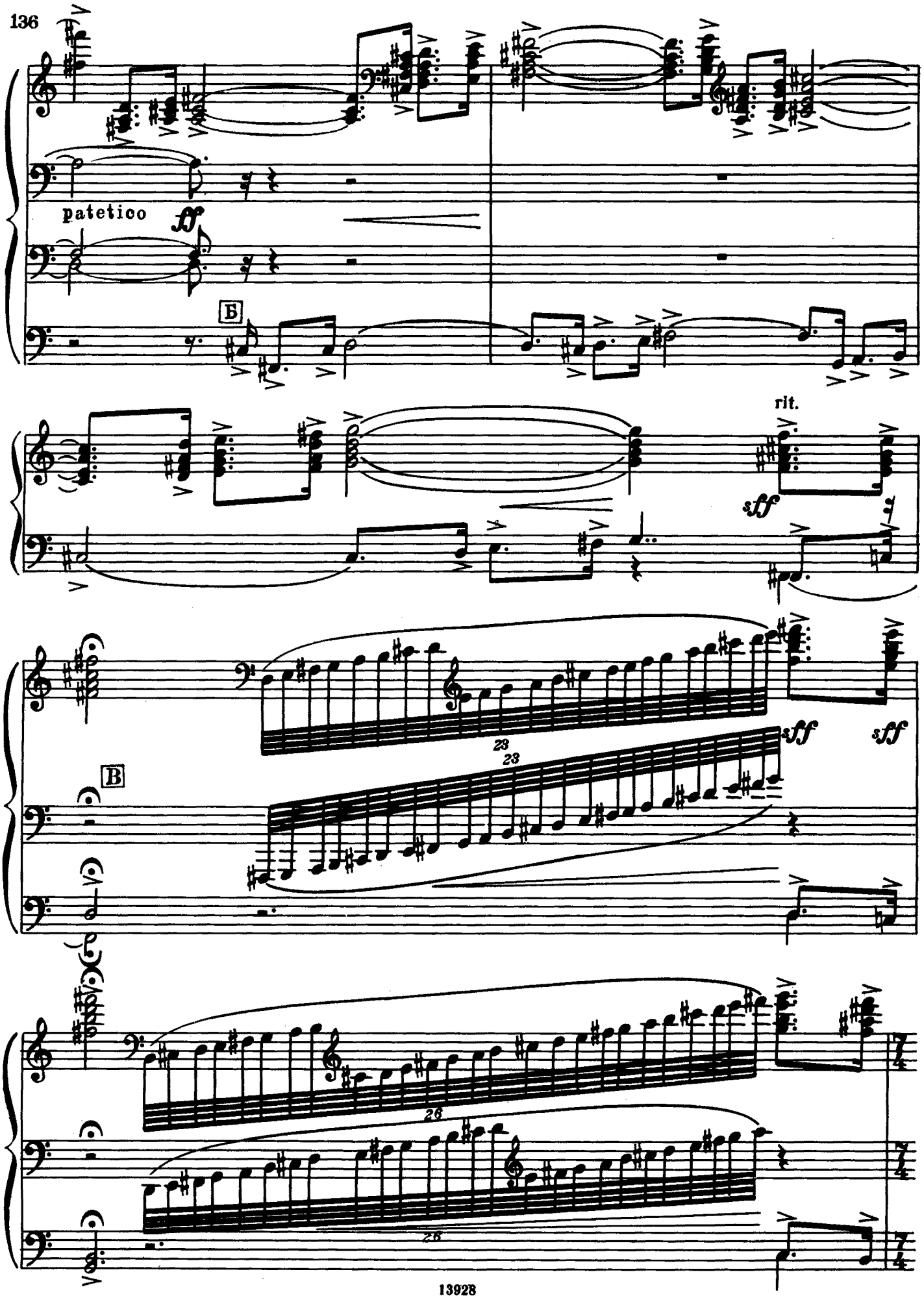

f
più f
B
sff
3
3
3
3
Impetuoso
sff
(non dim.)
sff
sff
ff
rit.
8------ simile
B
Meno mosso (♩=72)
più rit.
fff
B
tr
tr
tr
tr
molto rit.
fff
B
B

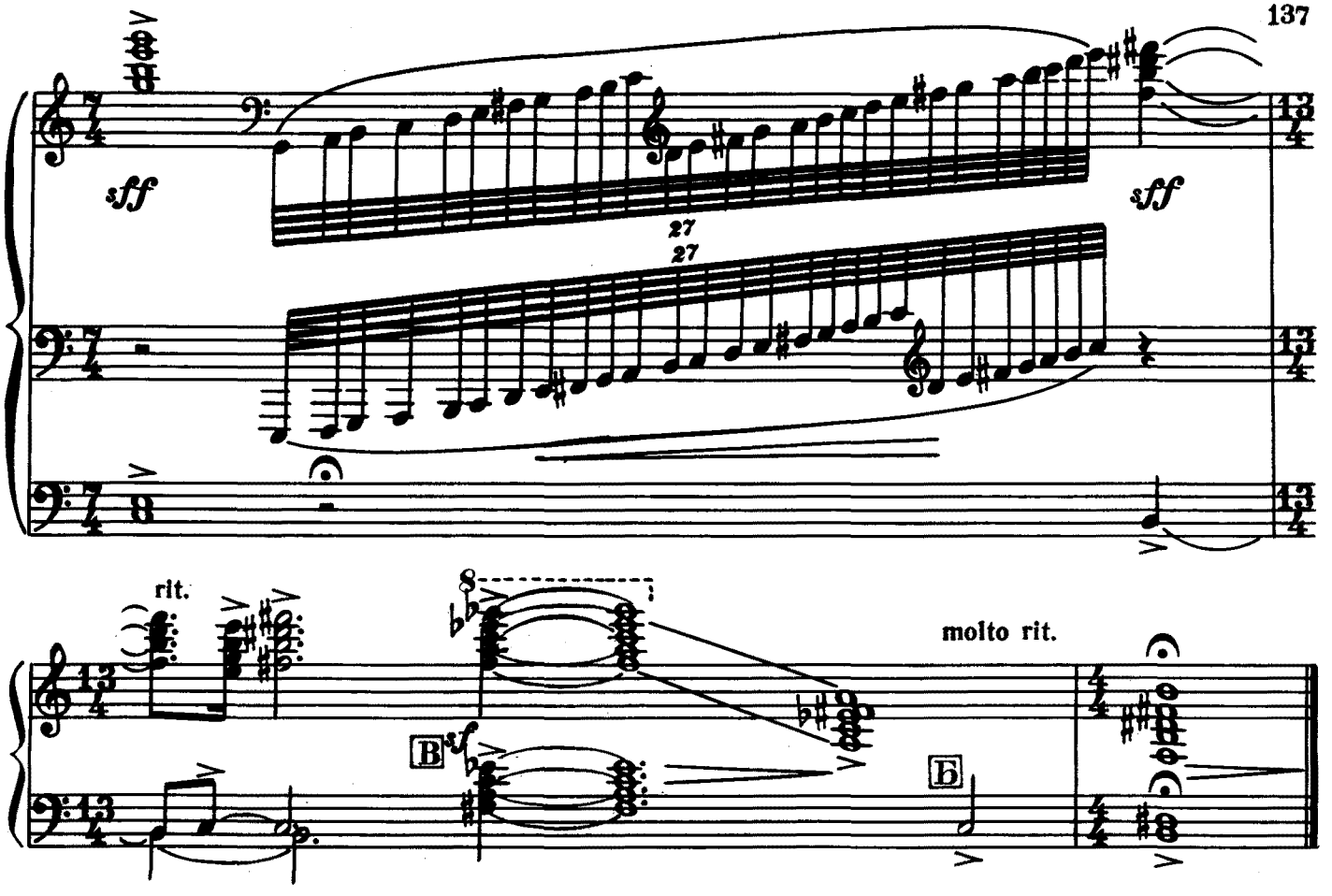
Grave

In tempo marcia funebre (♩=42)



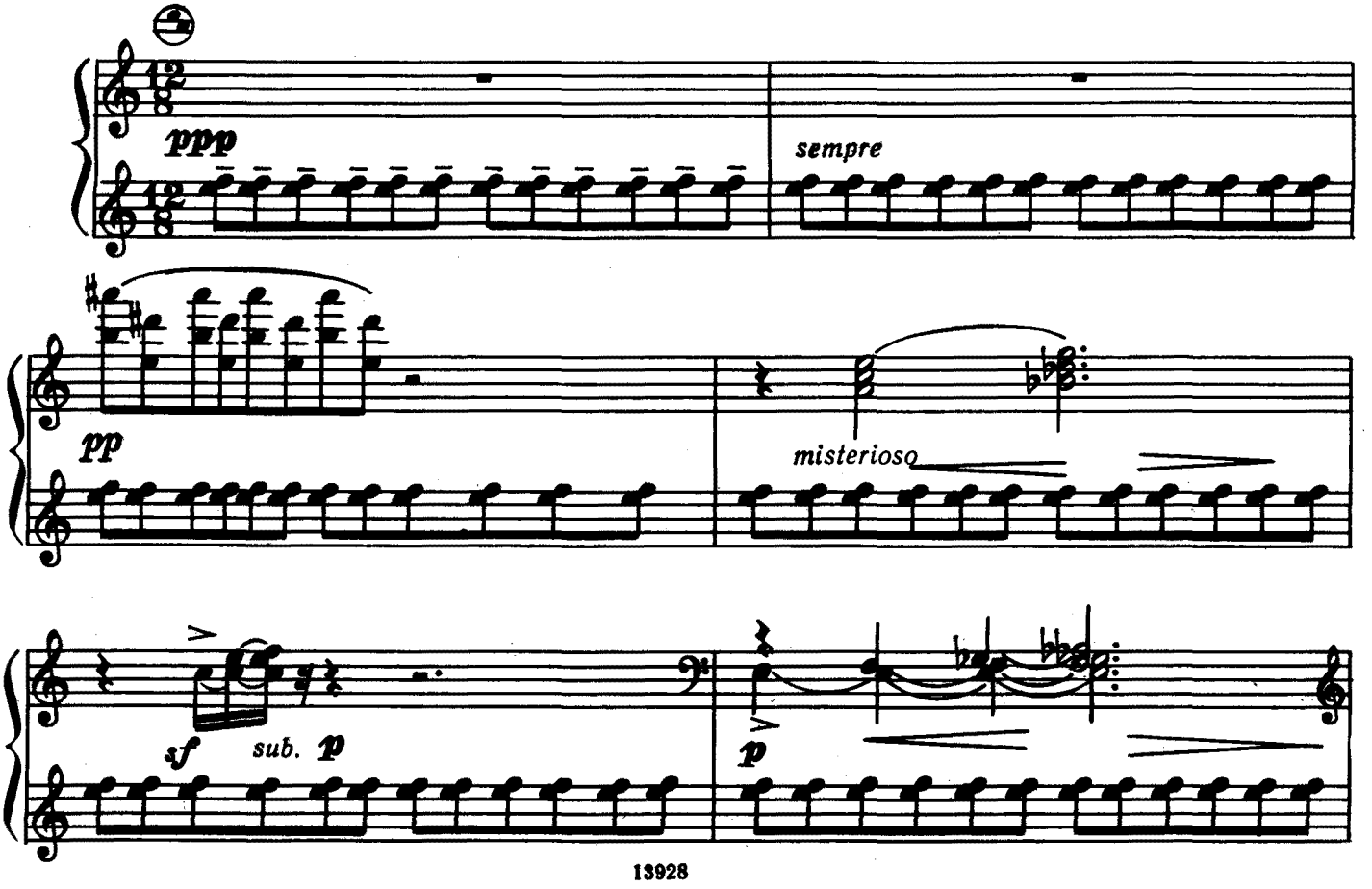

cresc.
p
poco a poco cresc.
f
m. s.

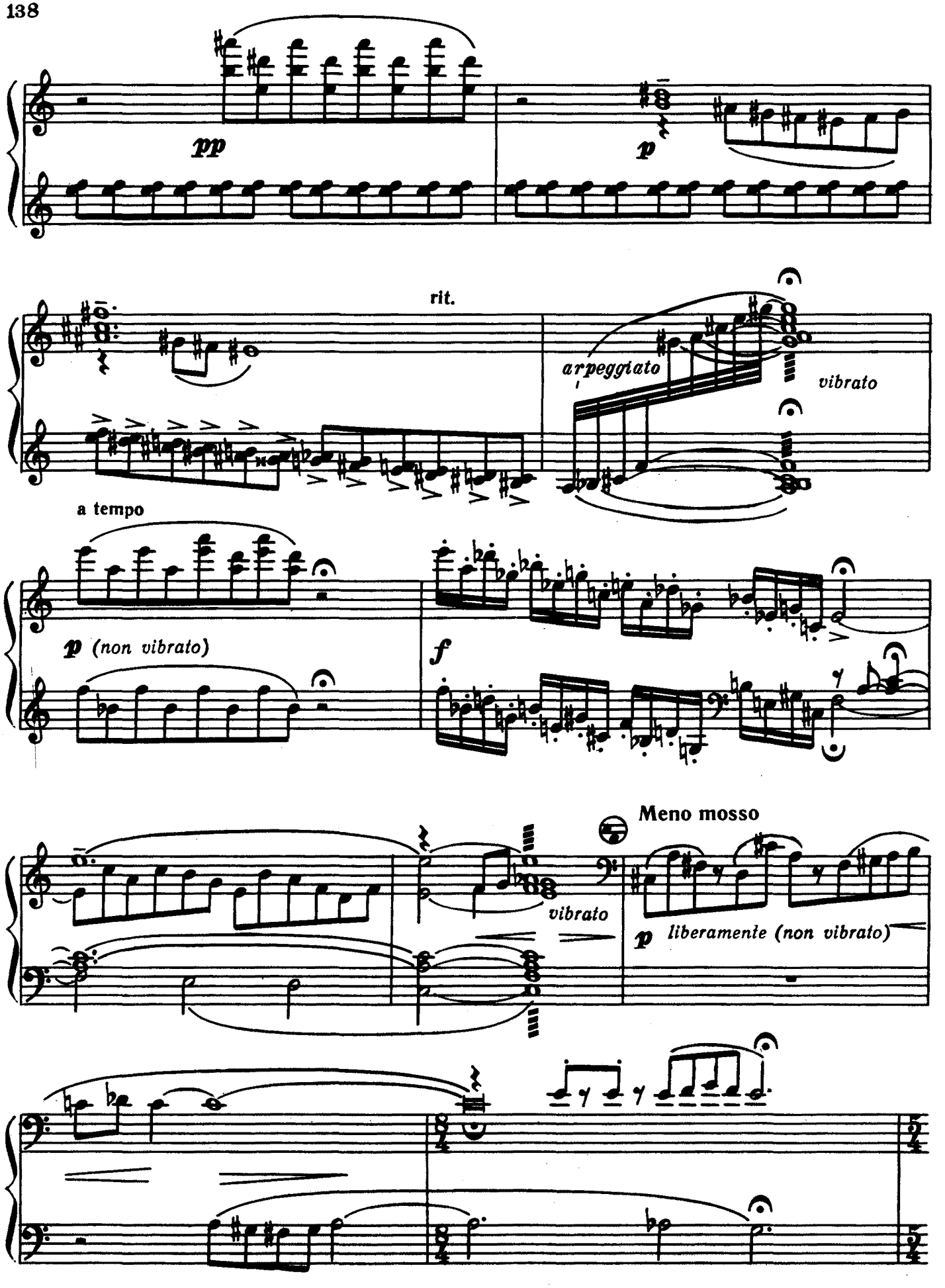

patetico
ff
Б
rit.
sff
sff
sff
23
23
B
26
26

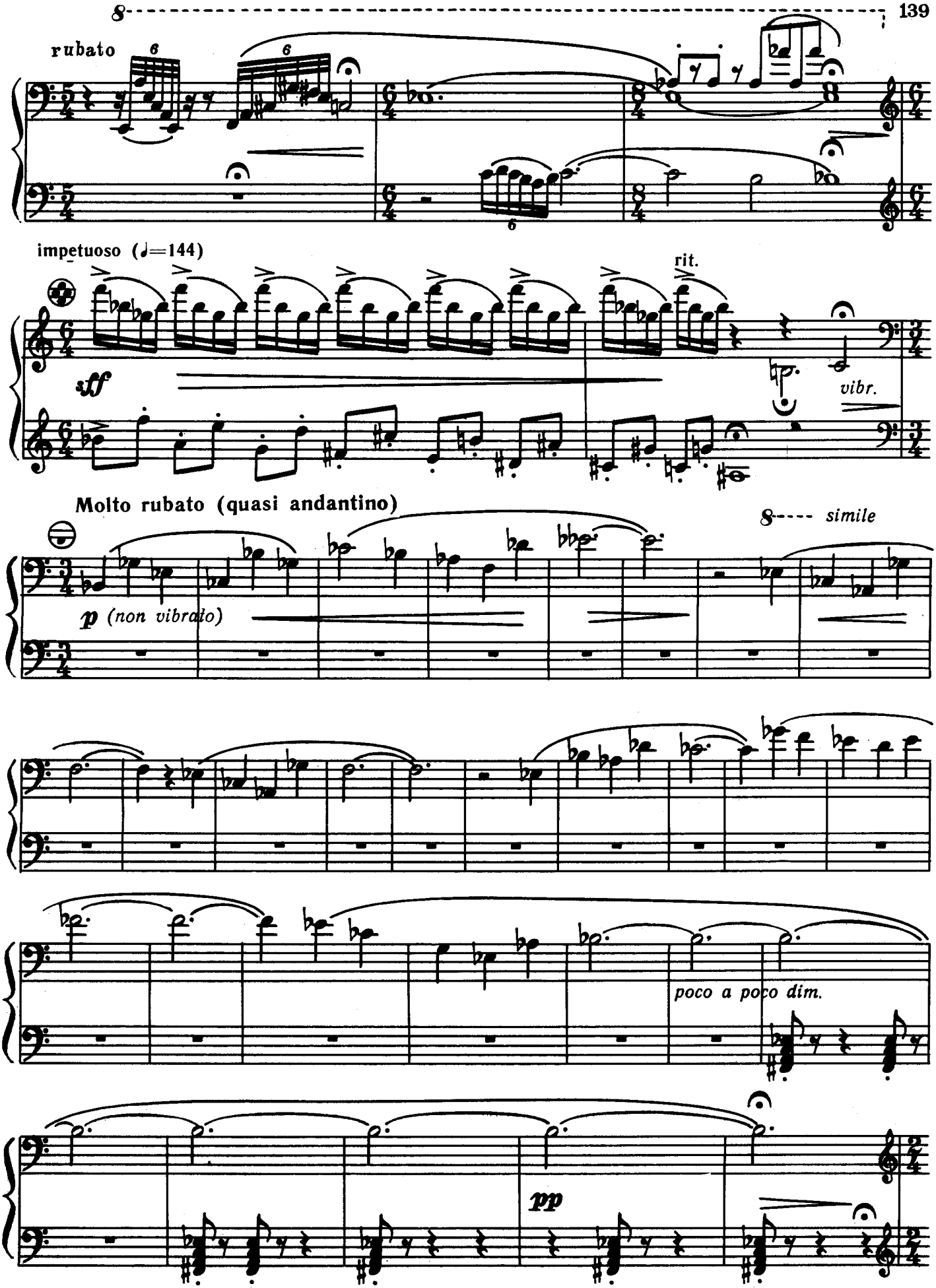


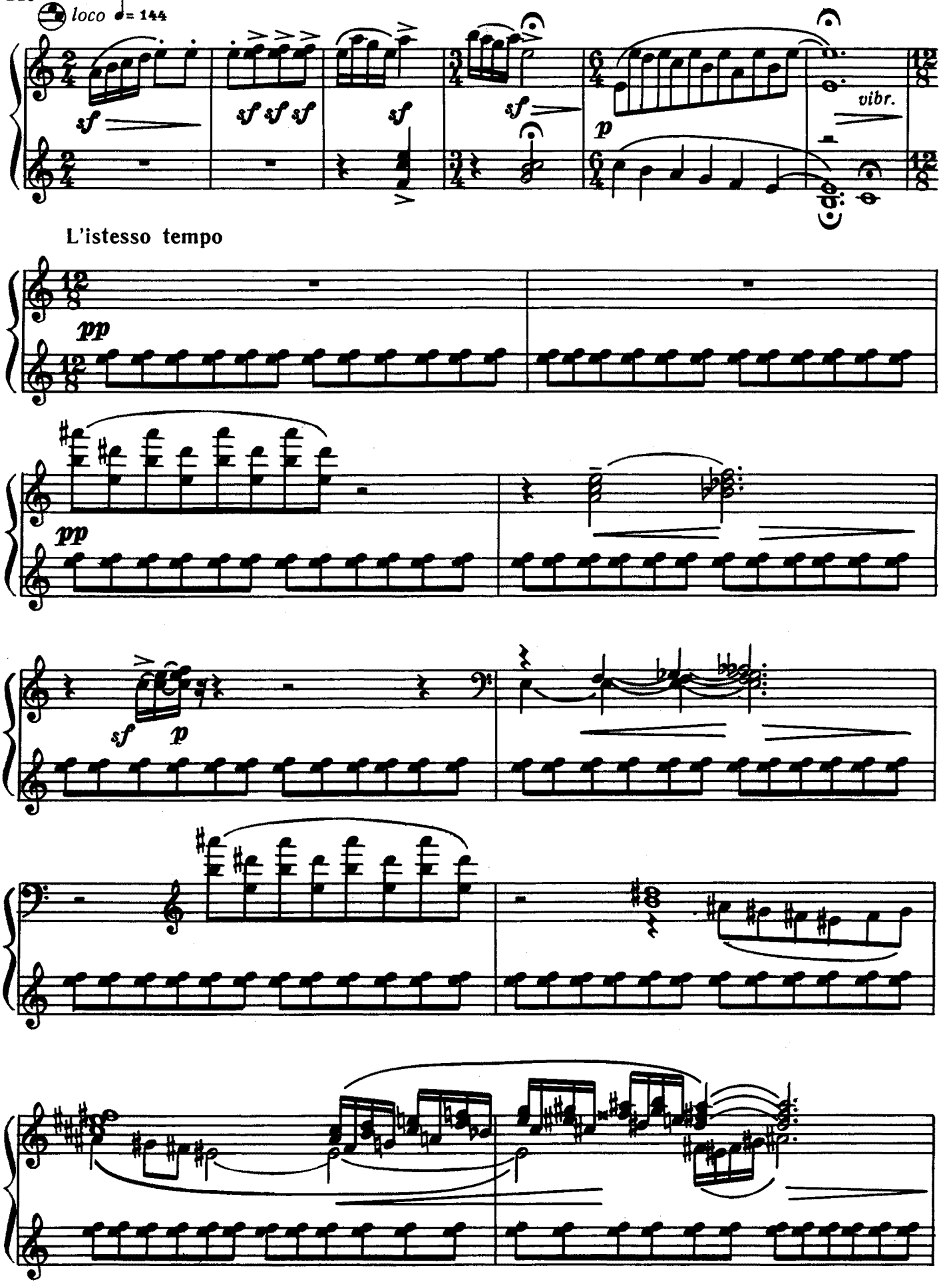
Andantino

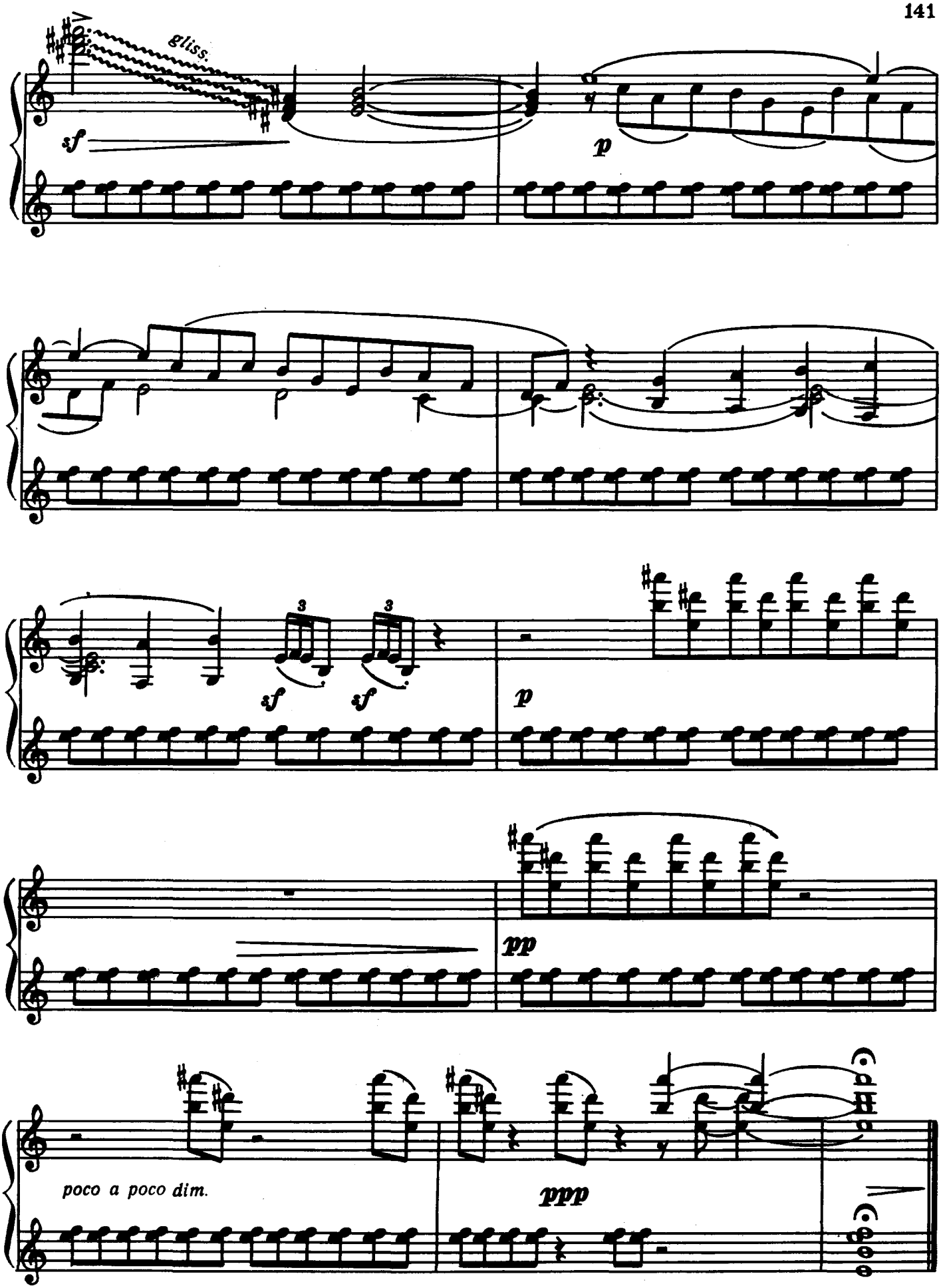
Tranquillo




pp
p
rit.
arpeggiato
vibrato
a tempo
p (non vibrato)
f
Meno mosso
vibrato
p liberamente (non vibrato)

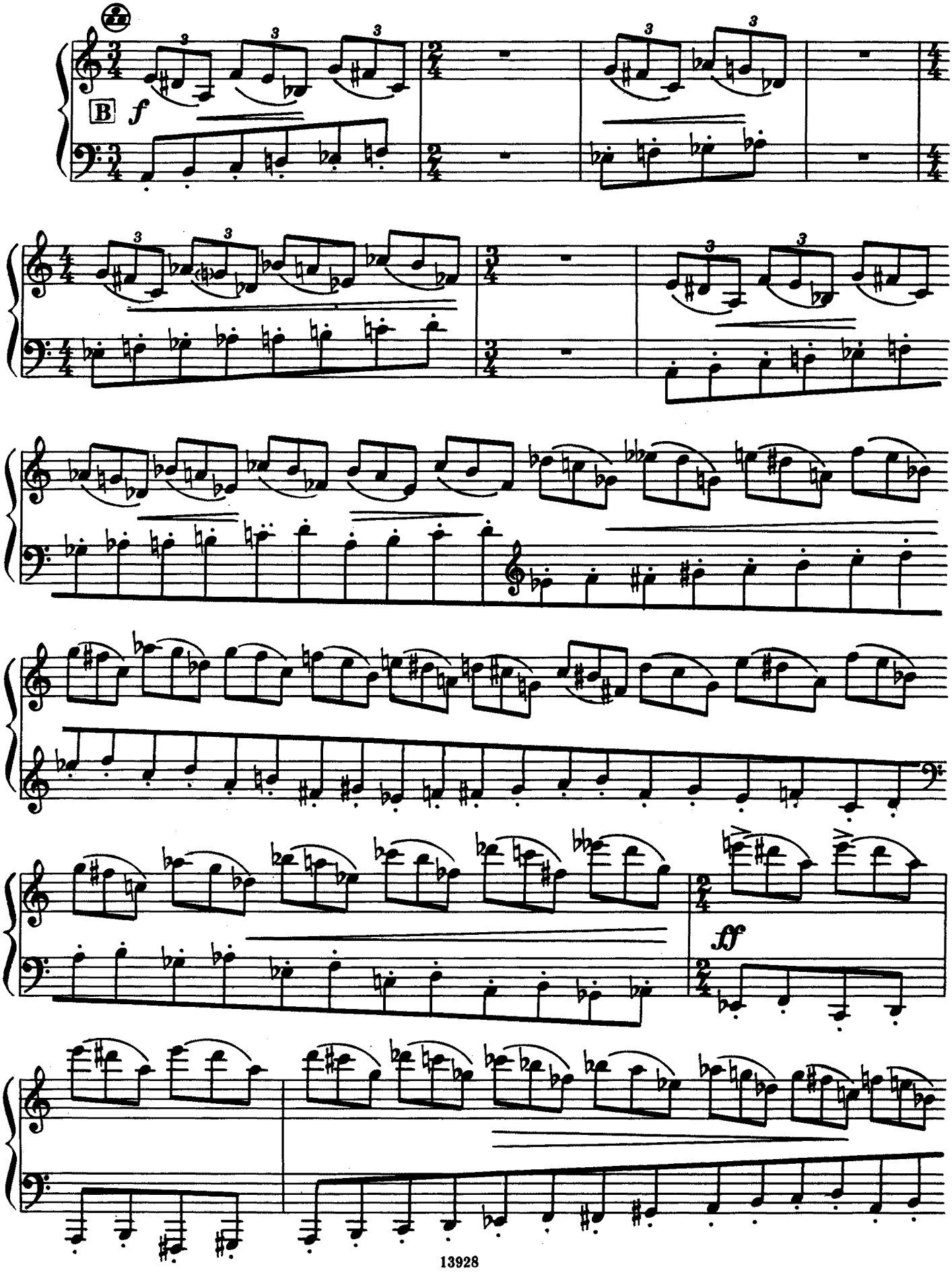

rubato
impetuoso (♩=144)
rit.
sff
vibr.
Molto rubato (quasi andantino)
simile
p (non vibrato)
poco a poco dim.
pp

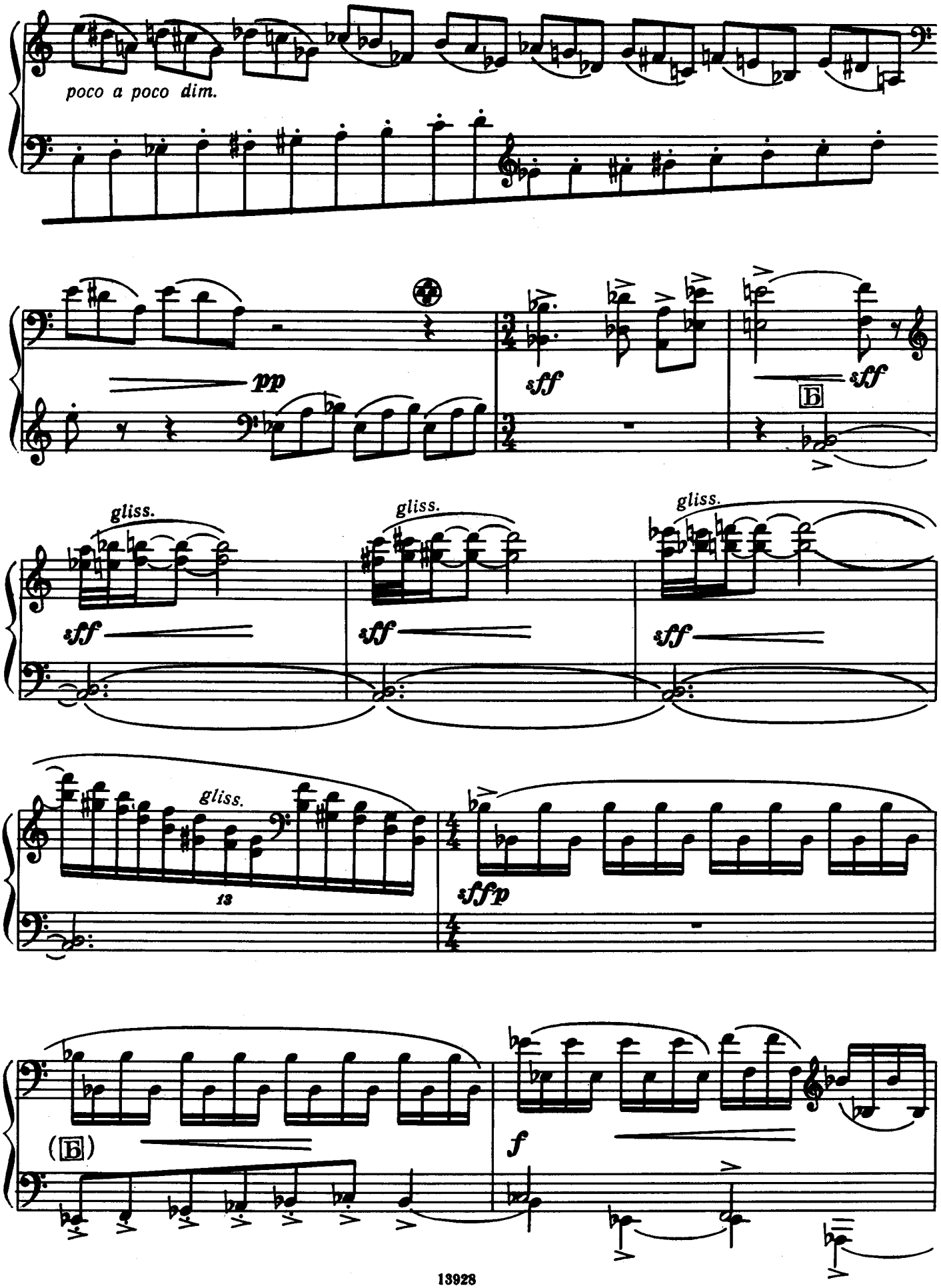

loco ♩= 144
sf
sf sf sf
sf
sf
p
vibr.
L'istesso tempo
pp
pp
sf
p

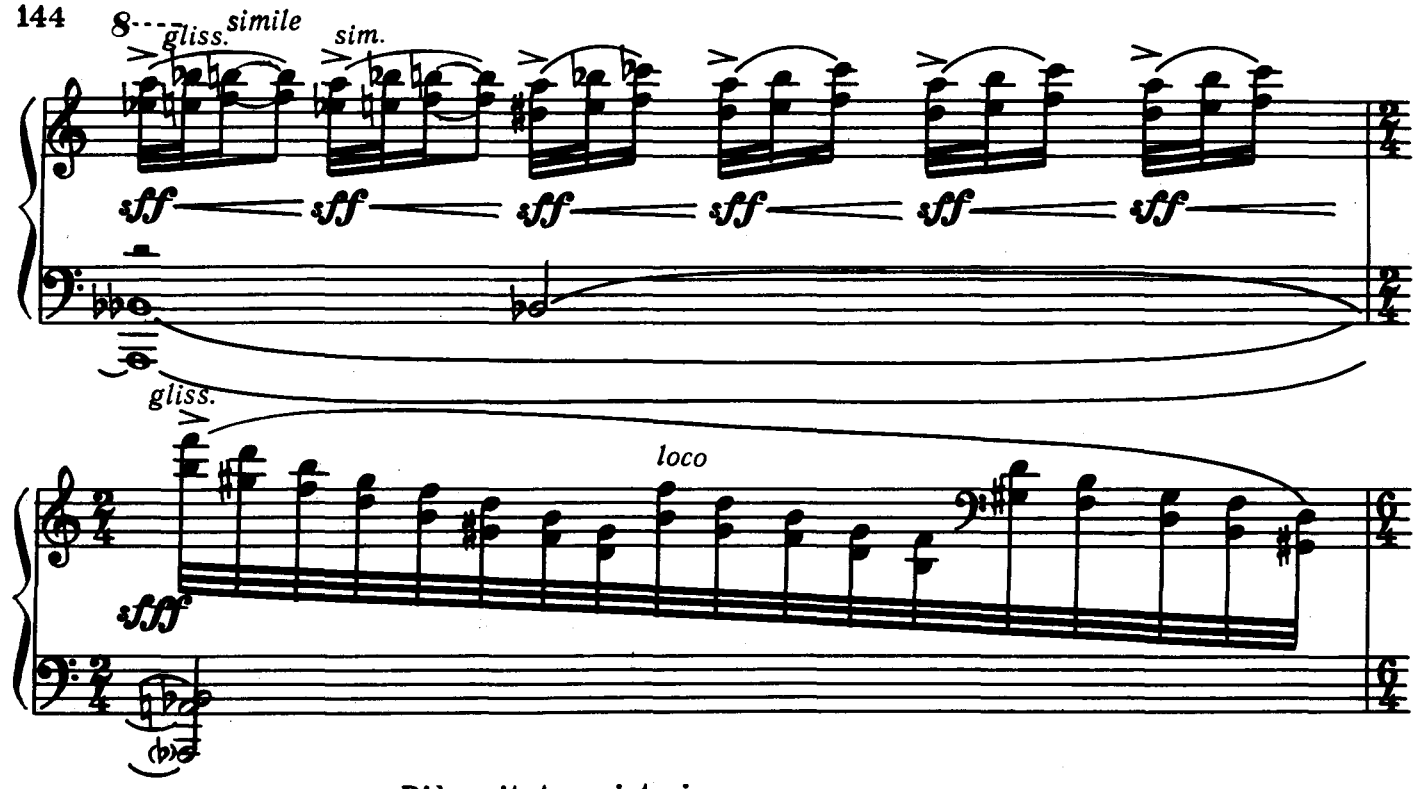

gliss.
sf
p
3
3
sf
sf
p
pp
poco a poco dim.
ppp

Presto

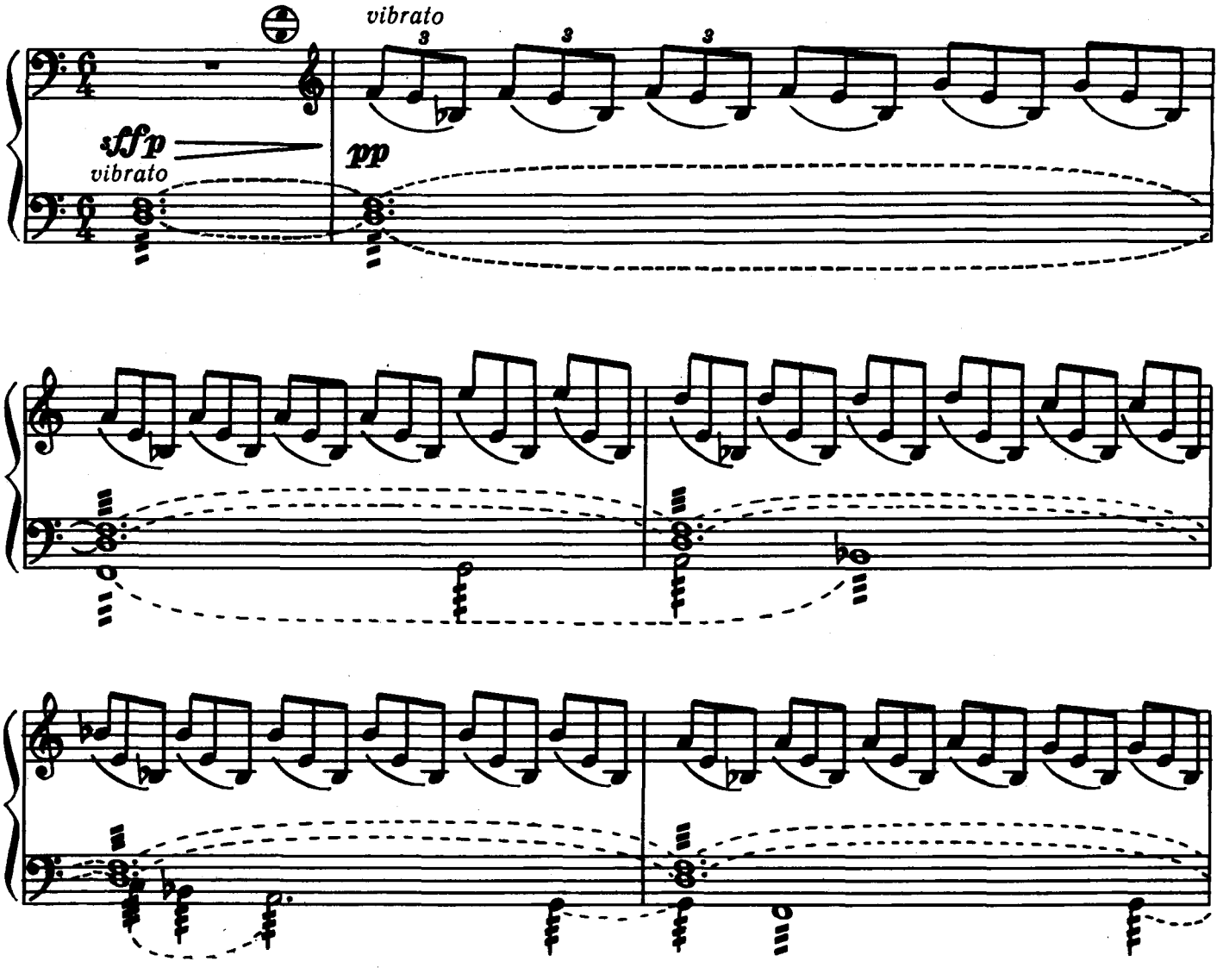
Agitato barbaro

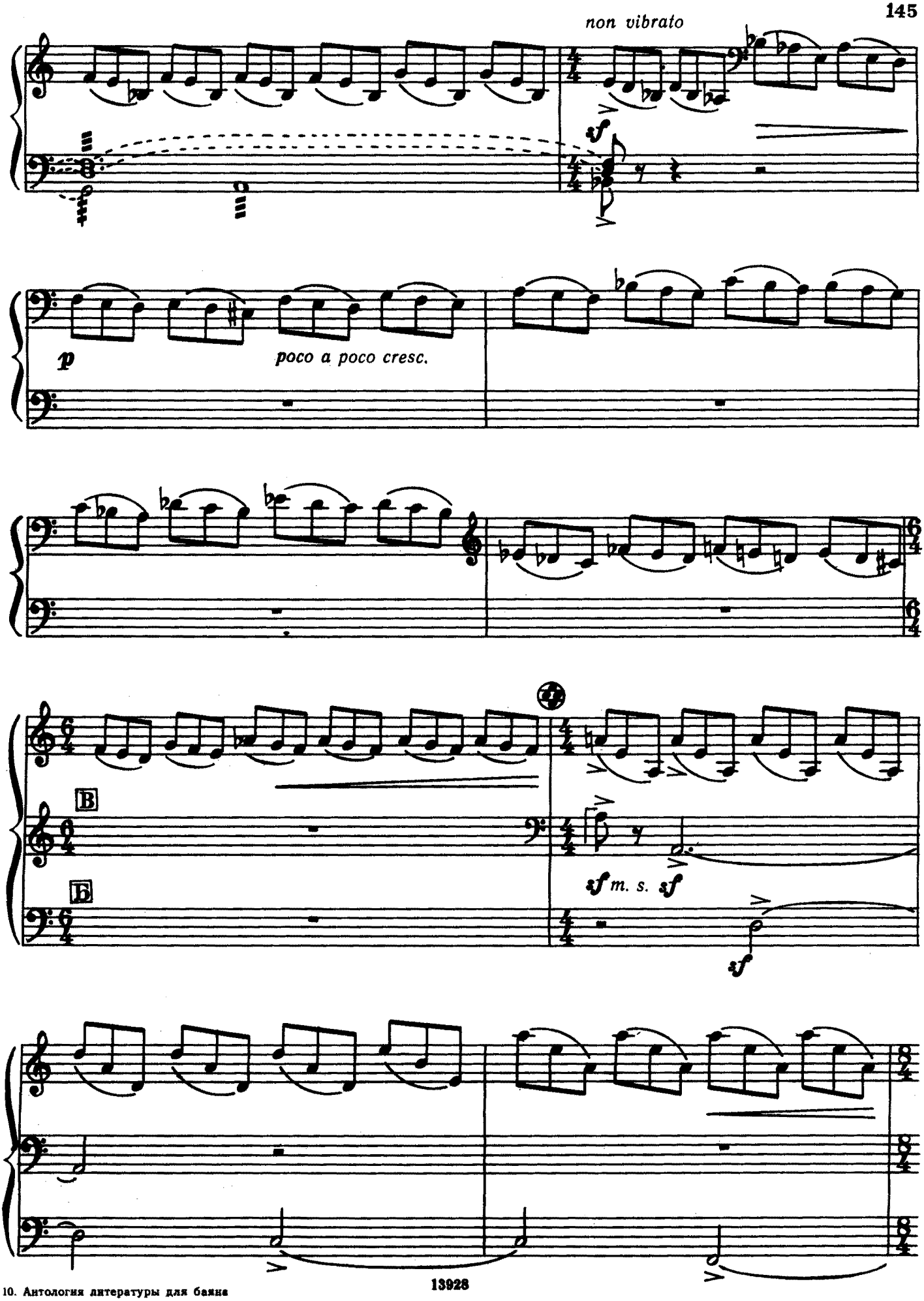


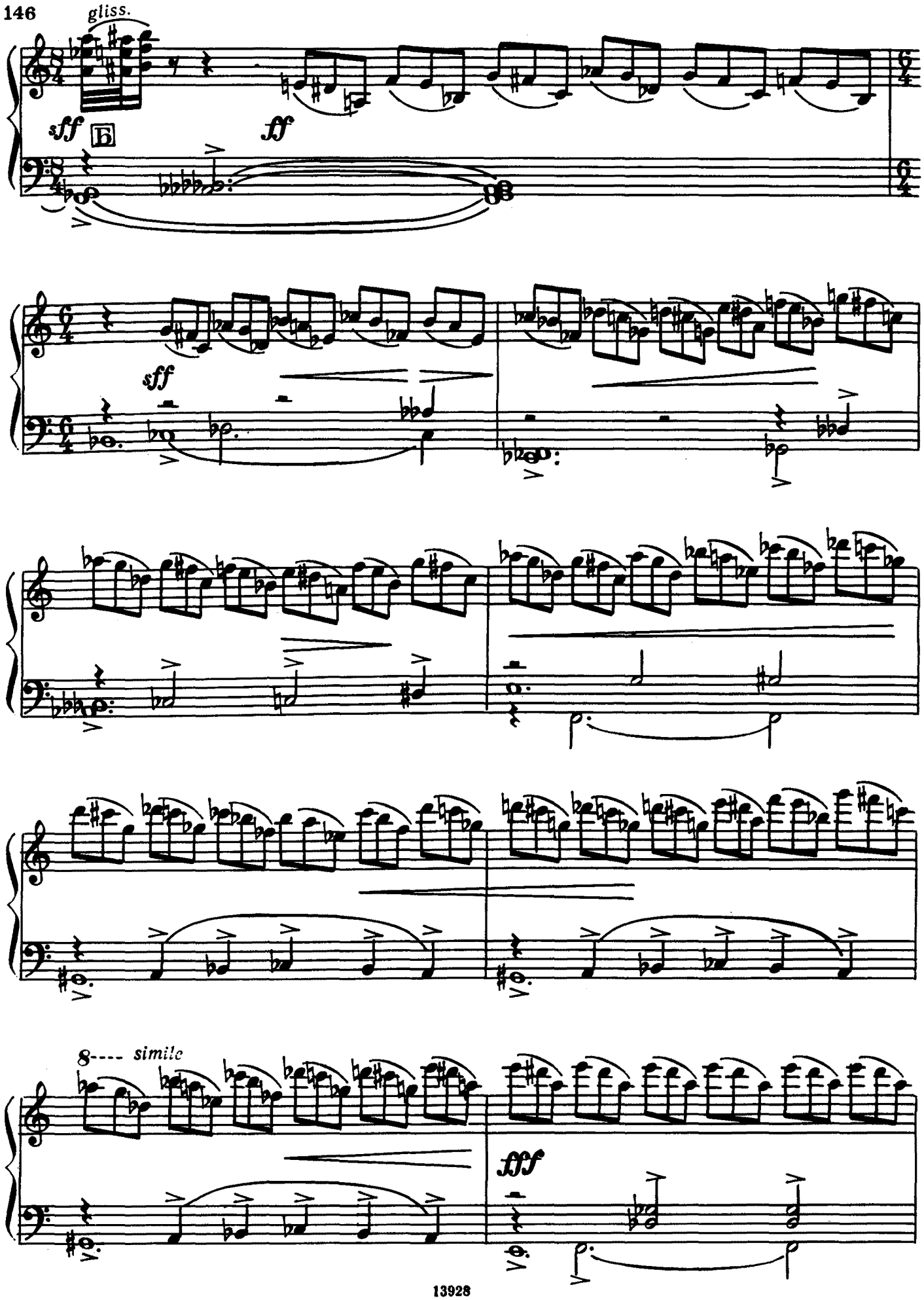

poco a poco dim.
pp
sff
B
sff
gliss.
gliss.
gliss.
sff
sff
sff
gliss.
13
sffp
(B)
f



Più agitato, misterioso




non vibrato
sf
p
poco a poco cresc.
В
Б
sf m. s. sf
sf


gliss.
sff
B
ff
sff
8---- simile
fff

ad libitum

umpetuoso gliss. loco

sffff

poco a poco perdendosi

Largo (♩=50)

B

ppp luttuoso

vibr.

p (non vibrato)

sf

p

sf

p sf

p mesto

3

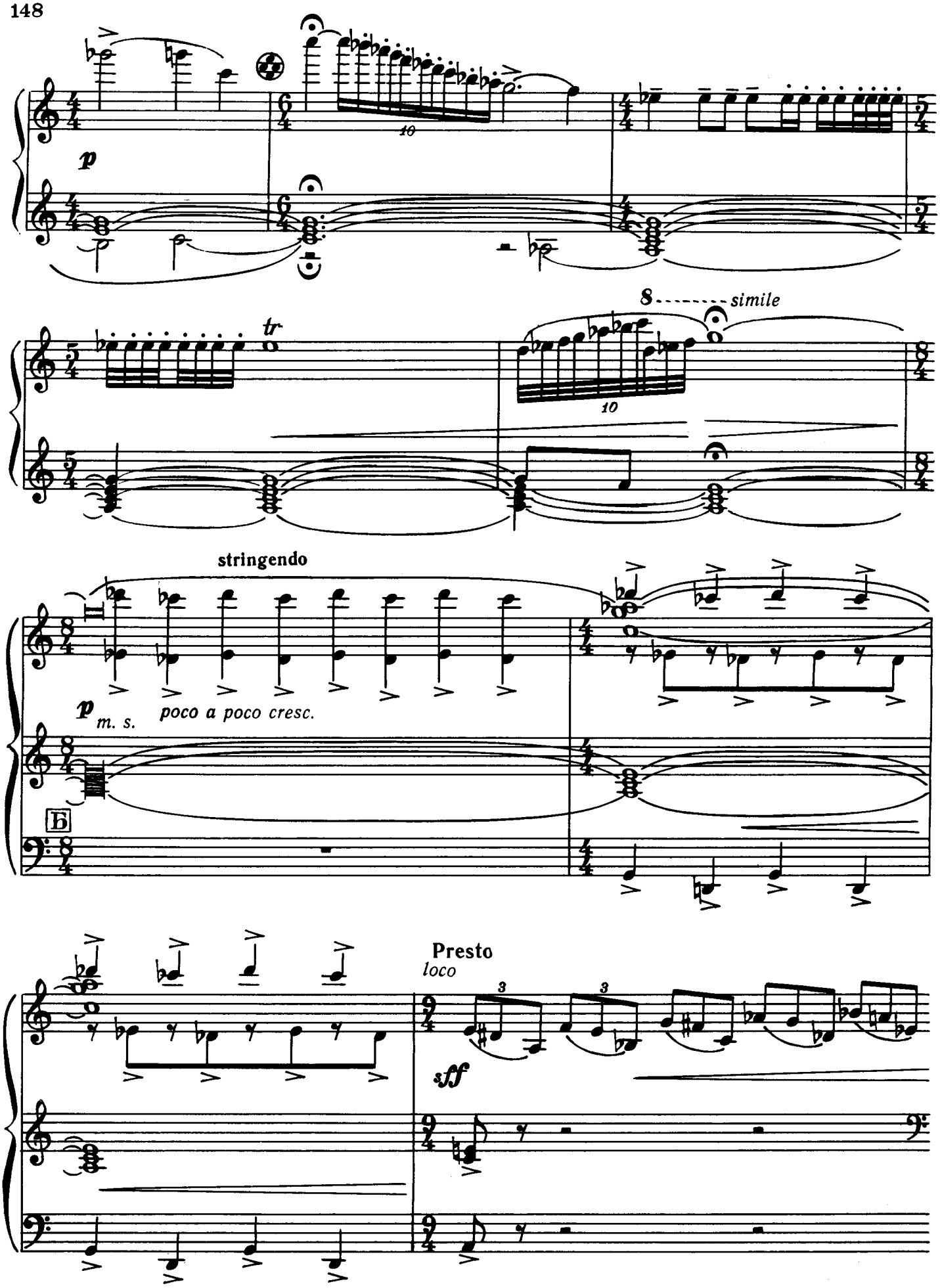
3

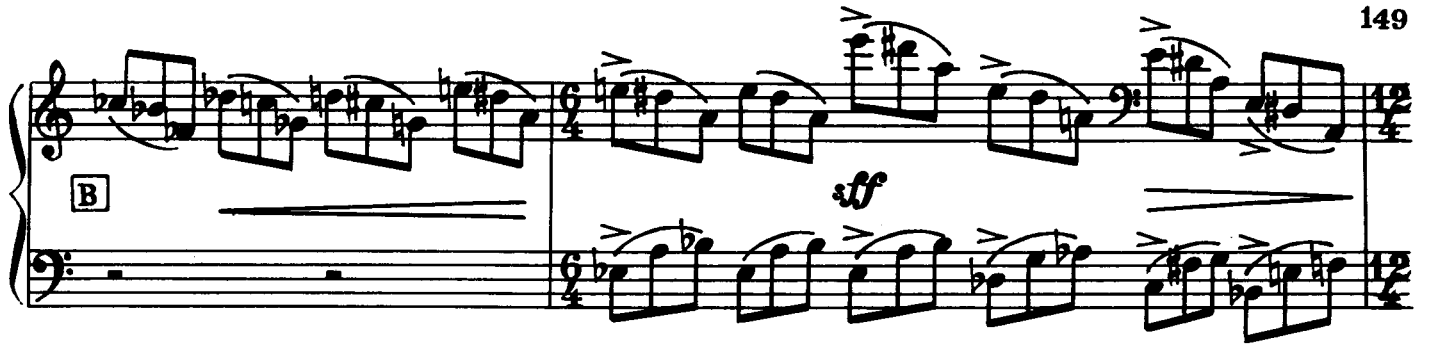
p sf

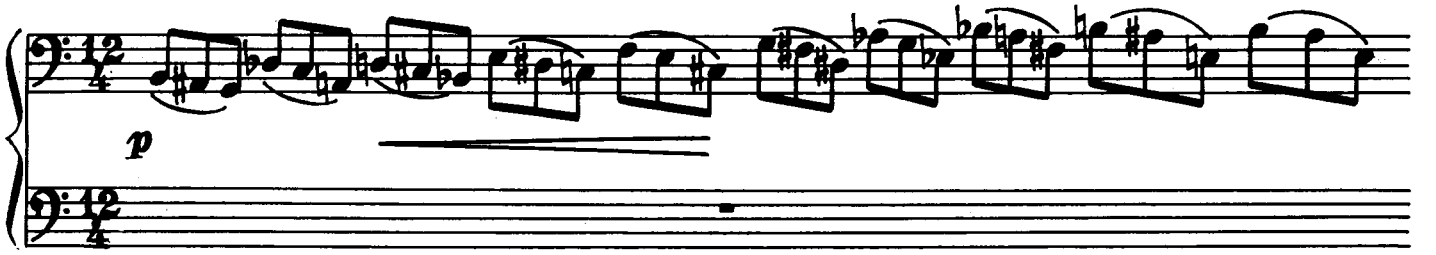
pp

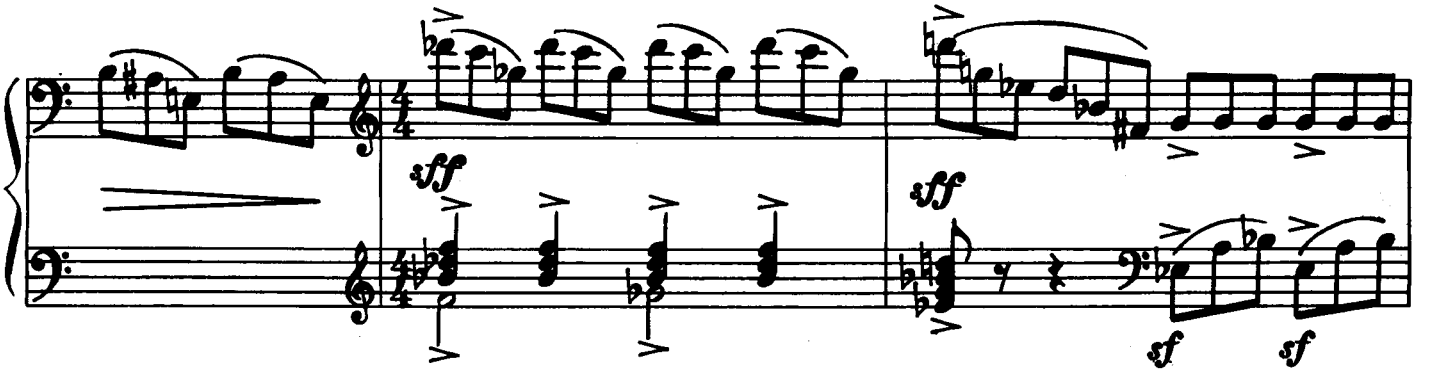
p

mf

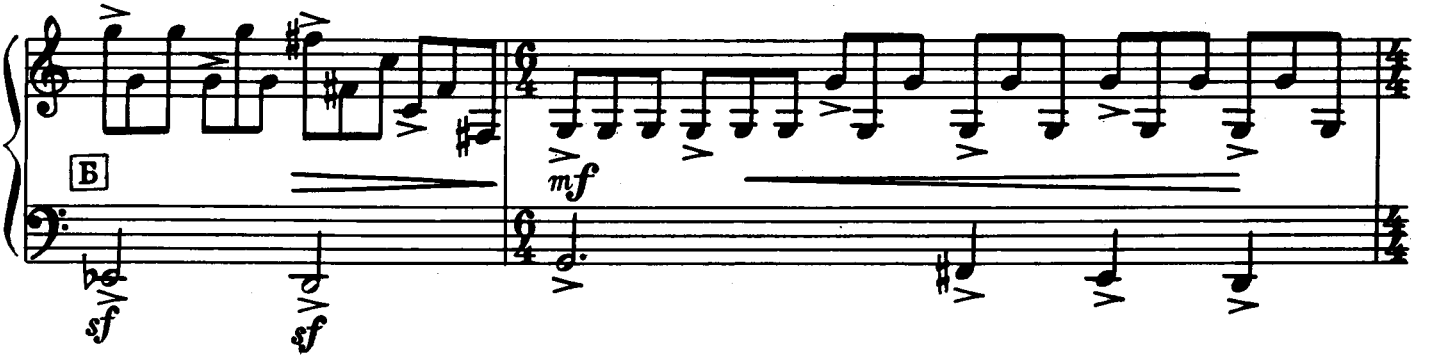

p
10
tr
8
simile
10
stringendo
p
m. s.
poco a poco cresc.
B
Presto
loco
3
3
sff

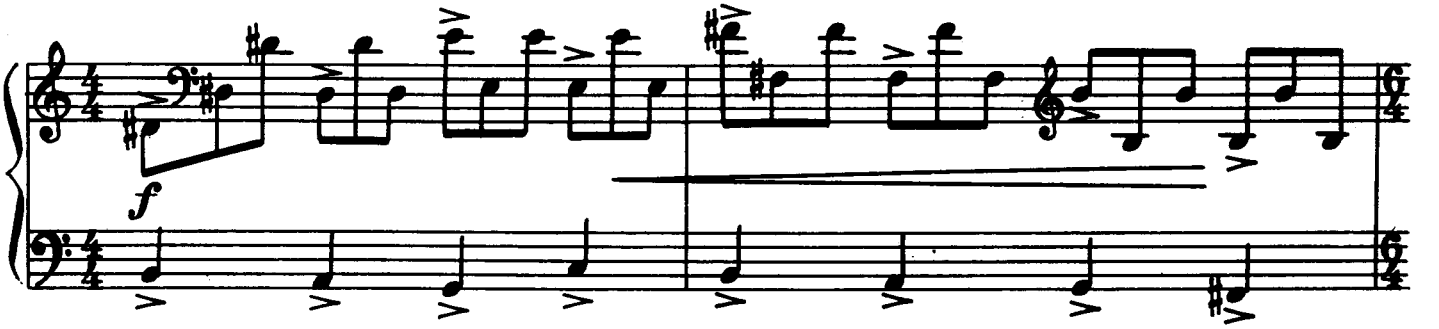


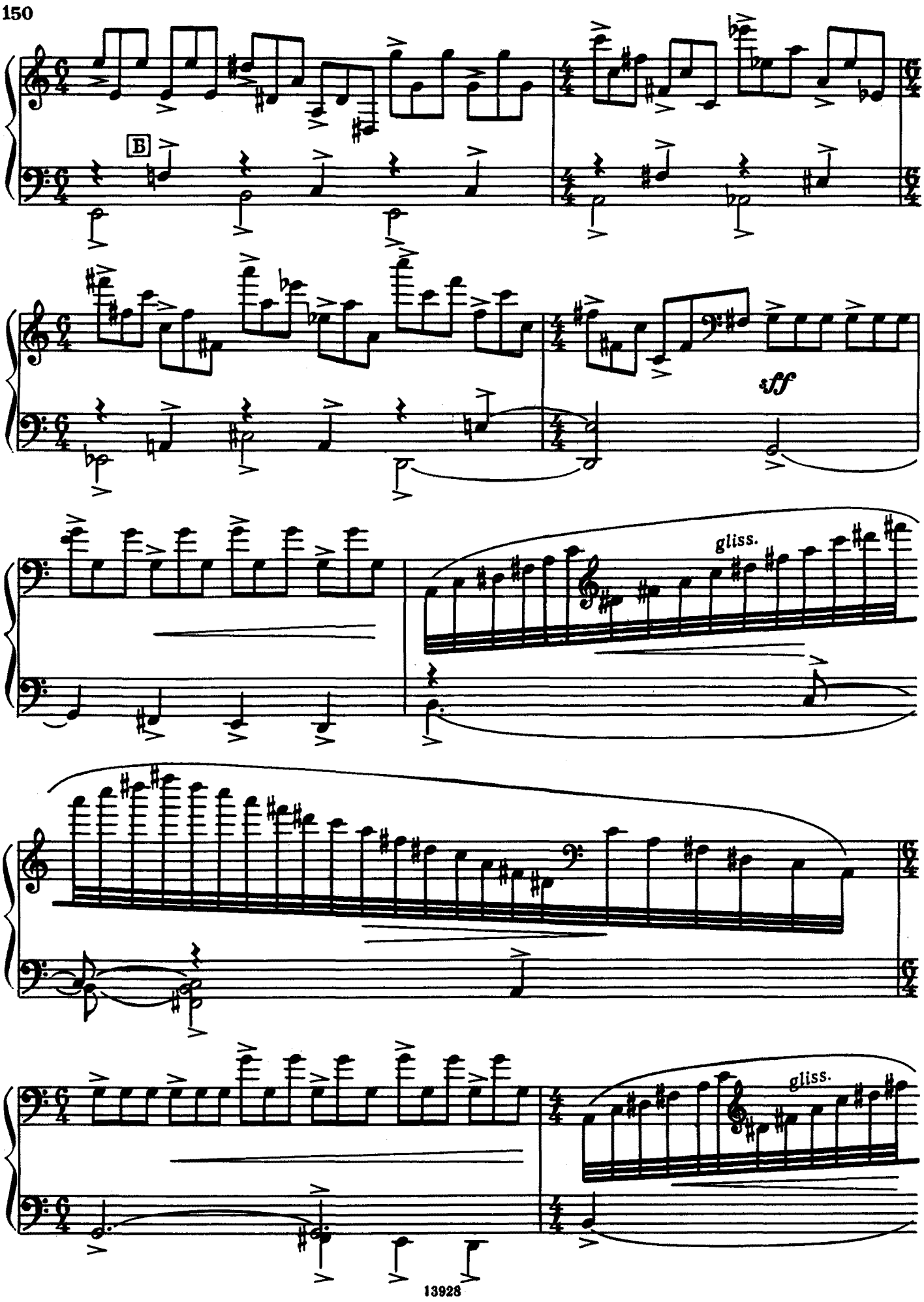


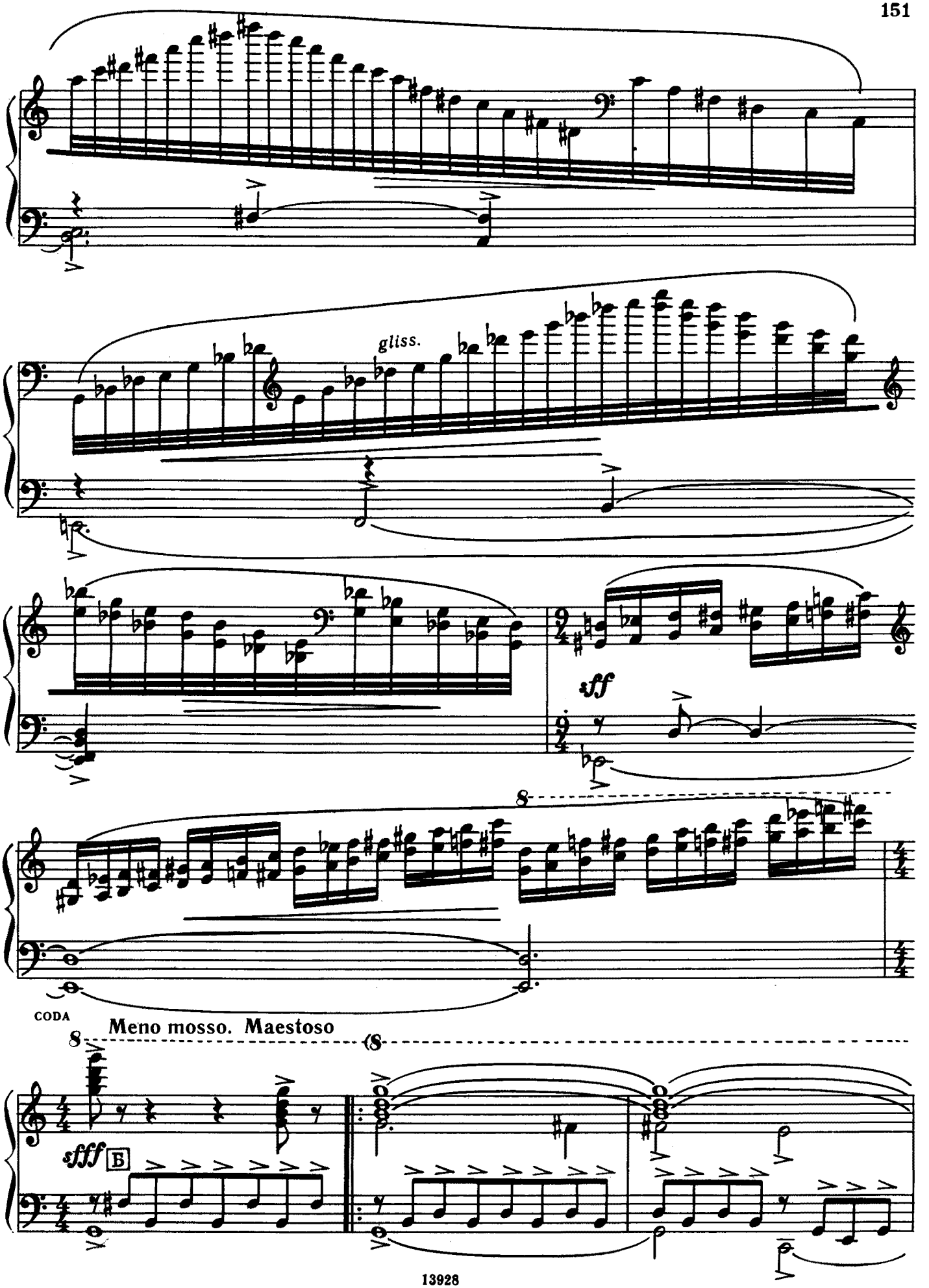


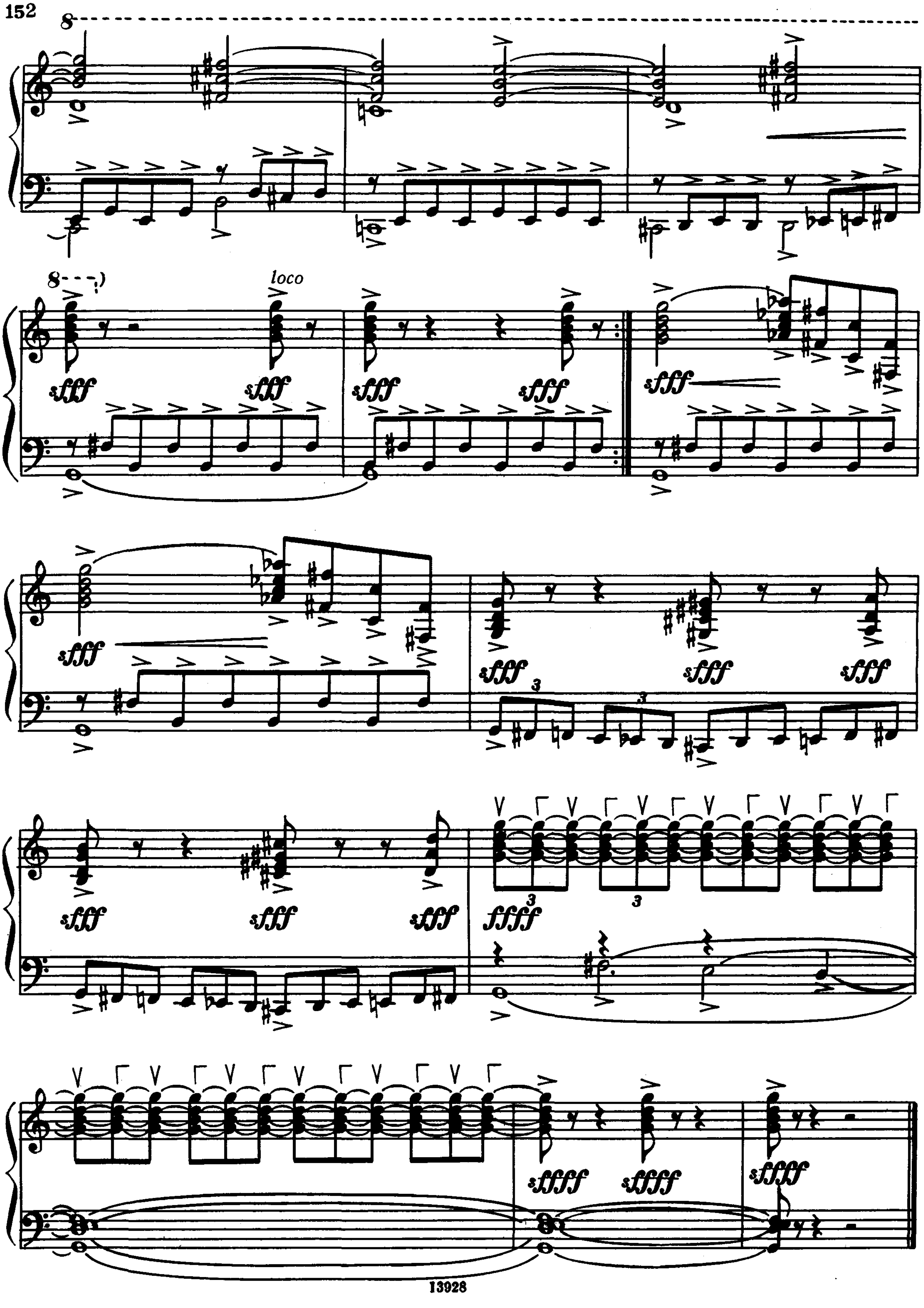
Prestissimo con anima






B
sff
gliss.
gliss.


gliss.
sff
8
CODA
Meno mosso. Maestoso
8
8
sfff
B


8
loco
sfff
ffff
sffff

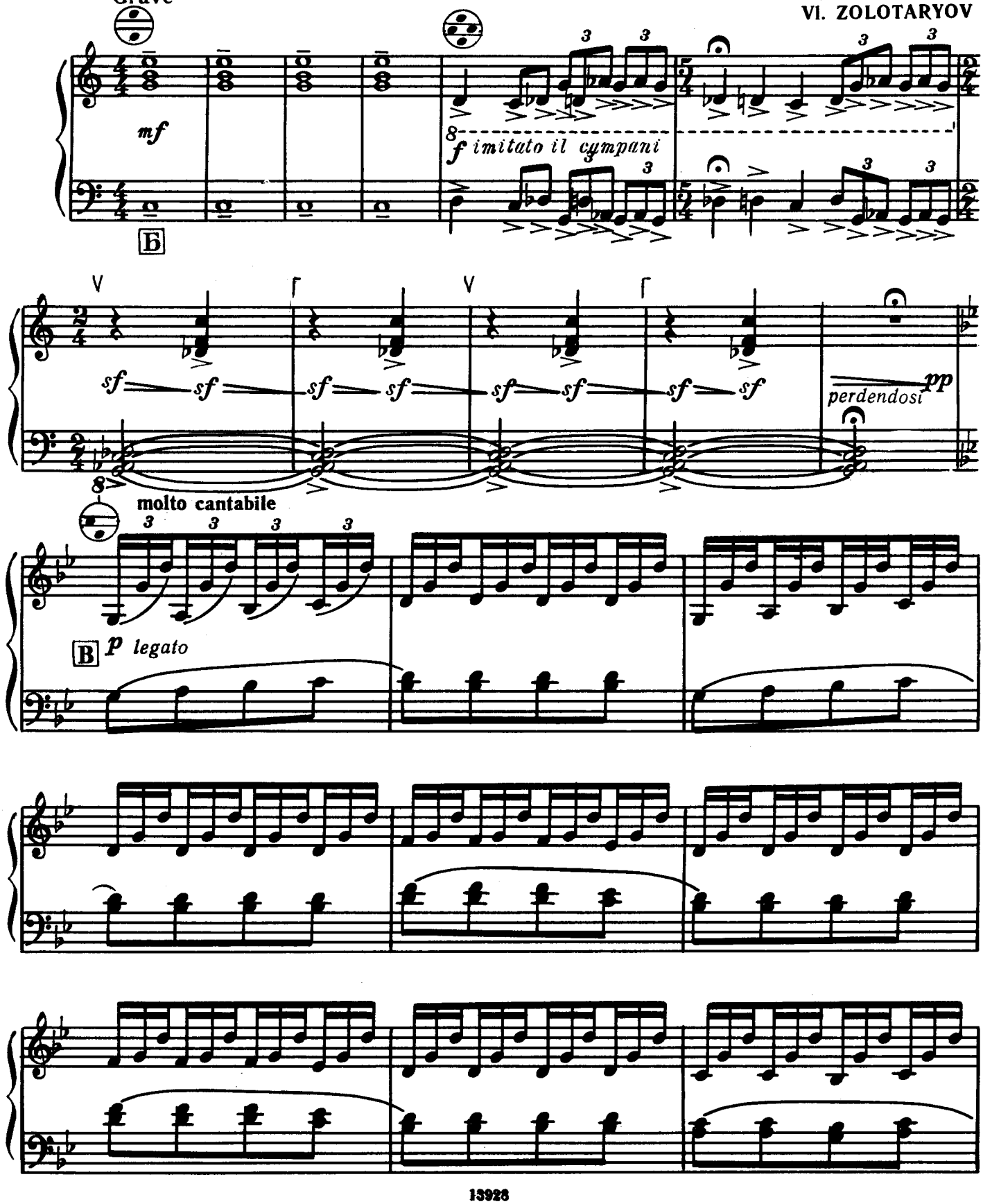
ФЕРАПОНТОВ МОНАСТЫРЬ (1968)
РАЗМЫШЛЕНИЕ У ФРЕСОК ДИОНИСИЯ

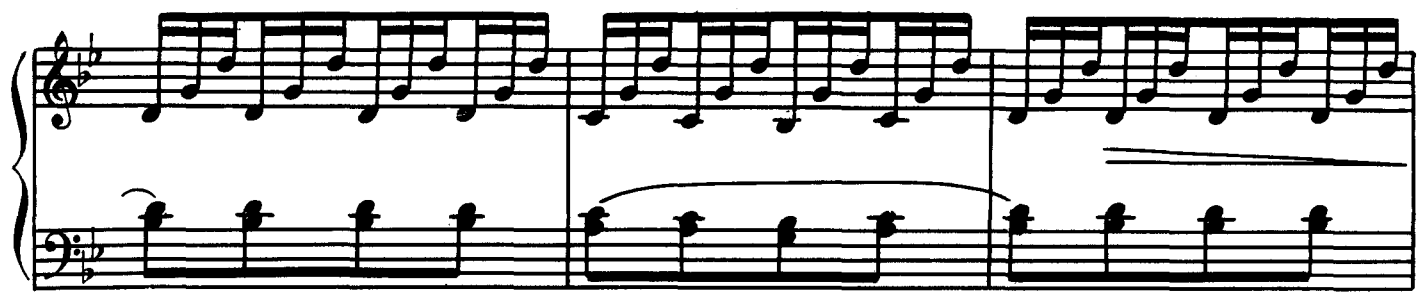
Исполнительская редакция Ф. Липса
Edited by F. Lips

CONTEMPLATING THE DYONISIAN FRESCOES OF ST. THERAPONT'S MONASTERY

Вл. ЗОЛОТАРЕВ
VI. ZOLOTARYOV

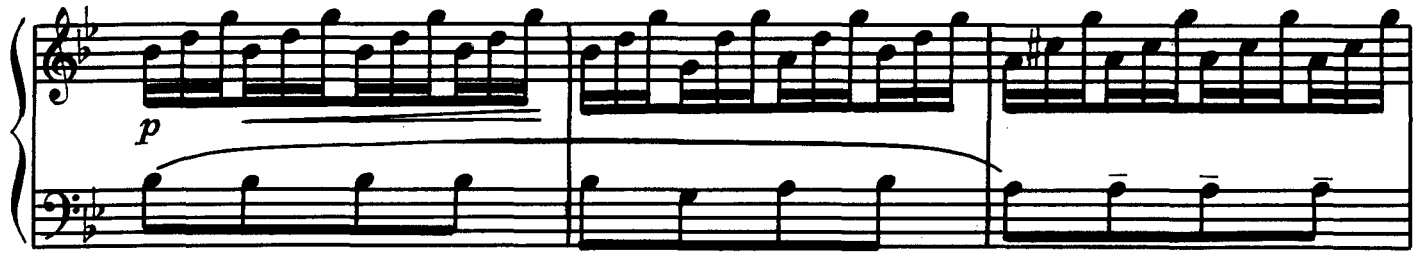
Grave

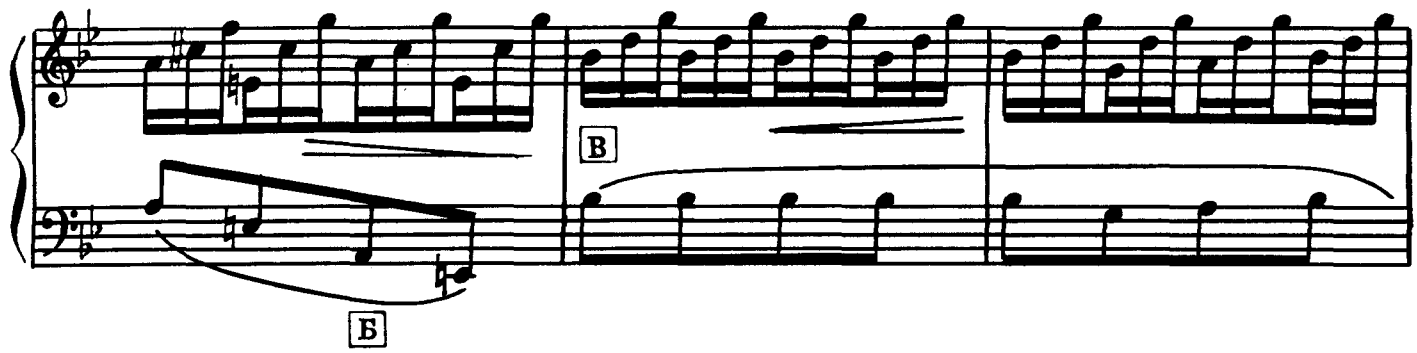


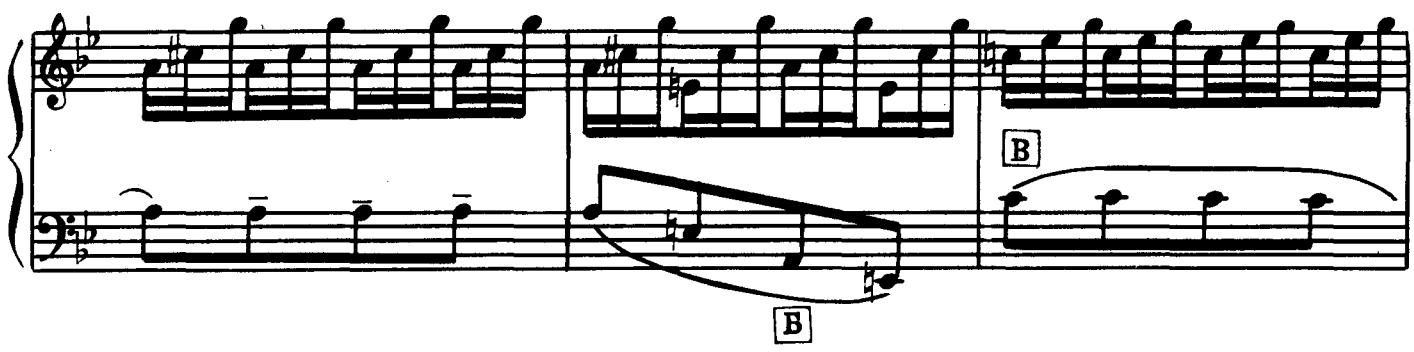


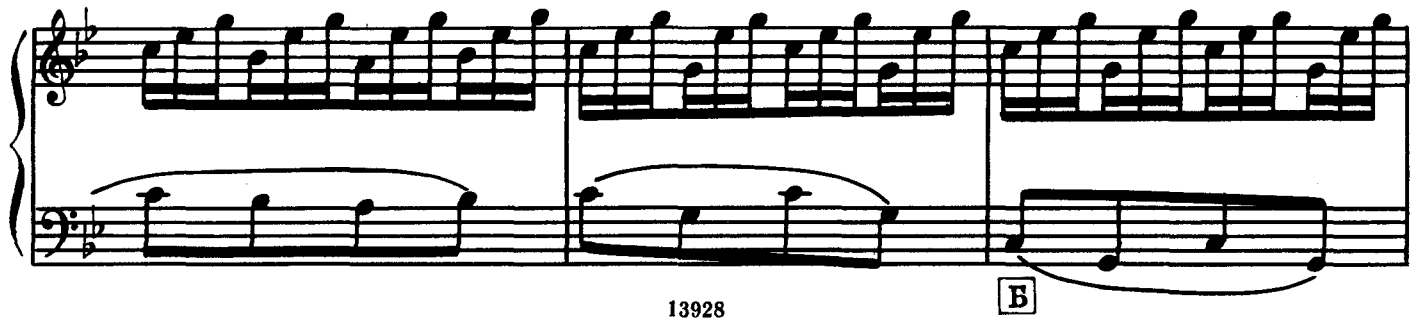
loco

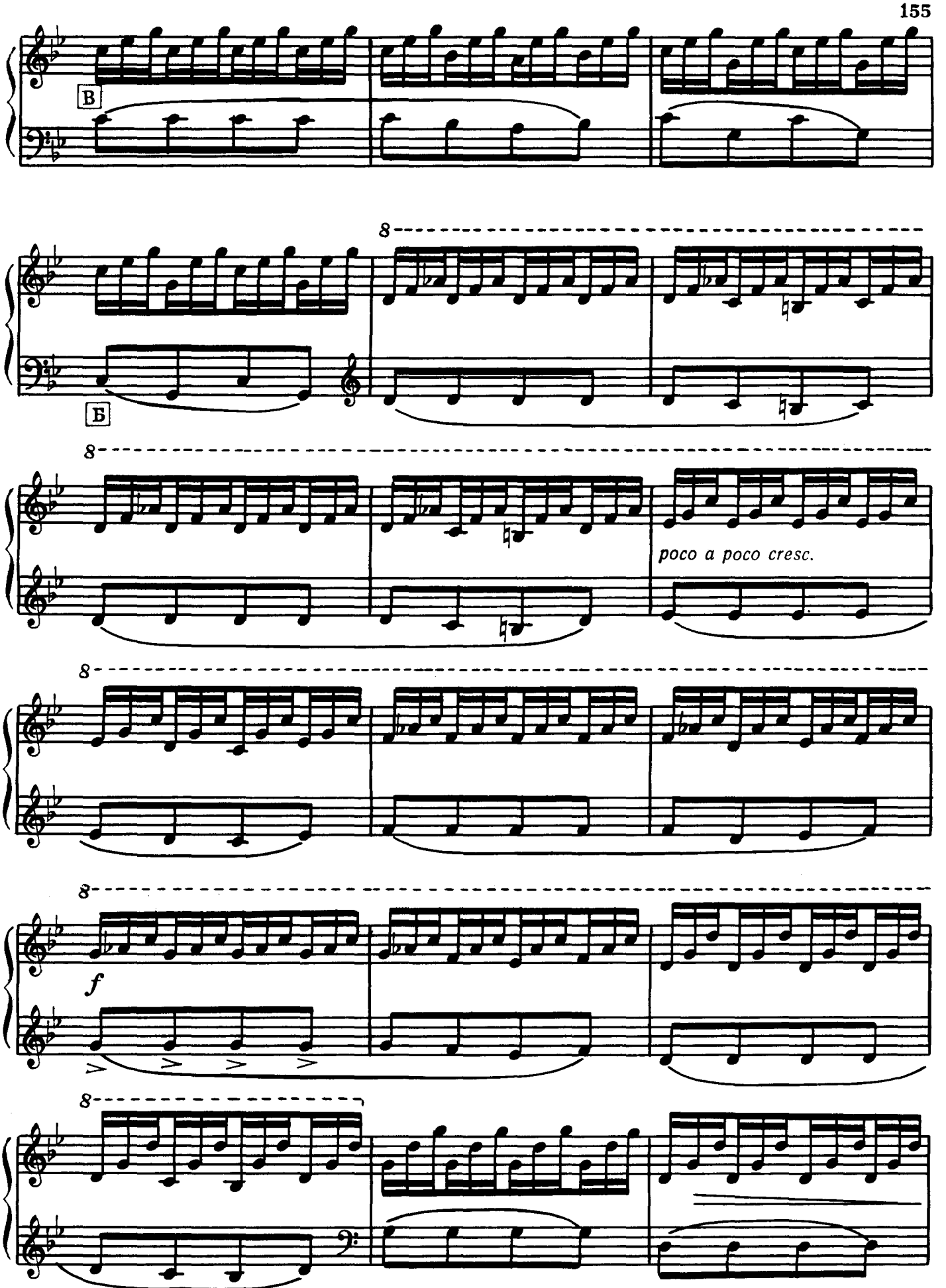
p

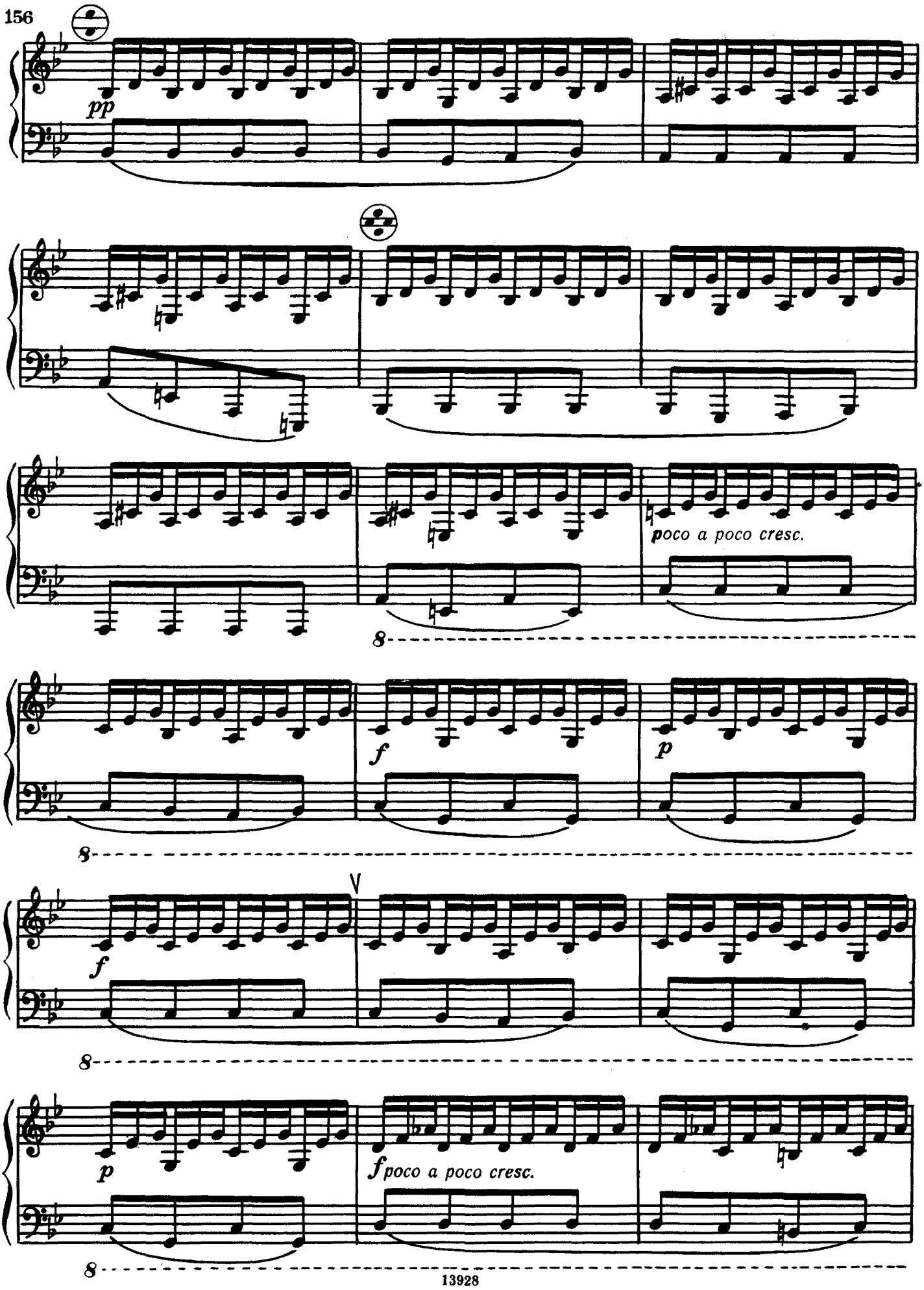


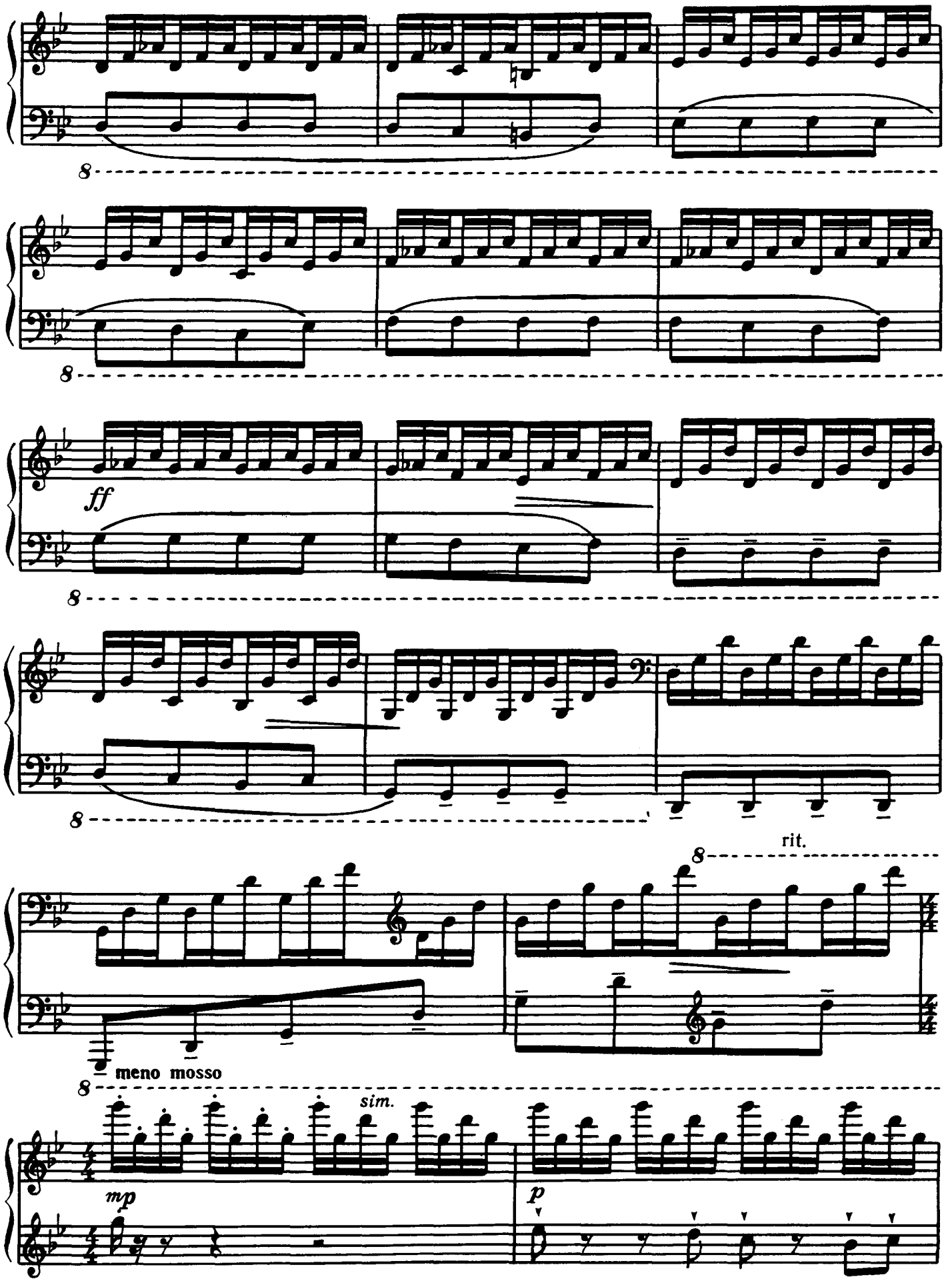


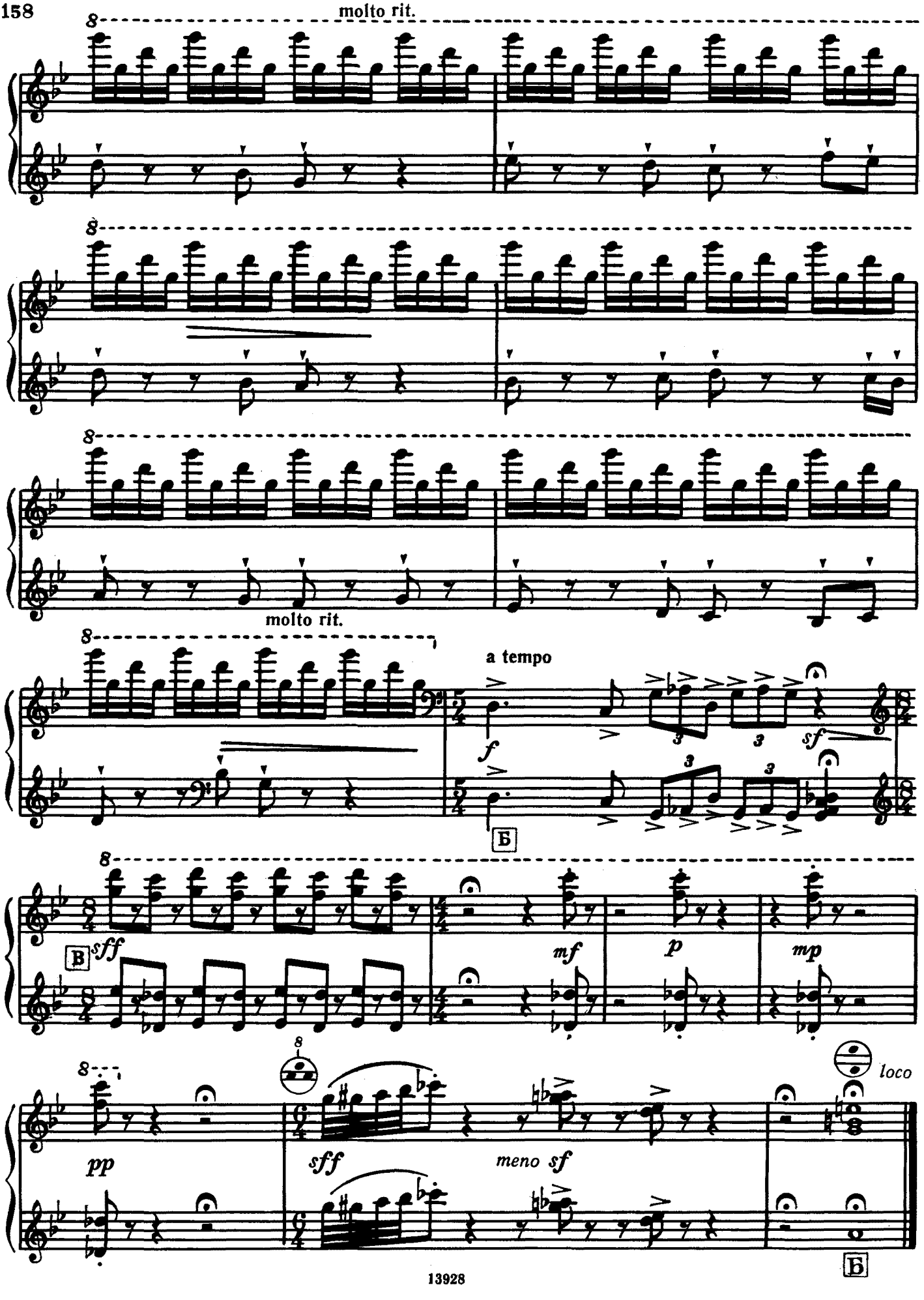





В
Б
poco a poco cresc.
f


pp
poco a poco cresc.
f
p
f
p
f poco a poco cresc.


8
8
ff
8
8
rit.
8
meno mosso
8
sim.
mp
p


molto rit.
molto rit.
a tempo
Б
В
sff
mf
p
mp
pp
sff
meno sf
loco
Б

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Нотное издание

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ЛИТЕРАТУРЫ
ДЛЯ БАЯНА

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